Mark No. 8

NOVEMBER, 1910

THE SCHOOL ARTS BOOK



FESTIVAL NUMBER

NATIONAL: ARTS · PUBLISHING COMPANY of BOSTON · MASS.



"STAONAL"

For Kindergarten, Marking and Checking

"AN-DU-SEPTIC"

Dustless White and Colored Chalks

"CRAYOLA"

For General Color Work, Stenciling, Arts and Crafts

"DUREL"

Hard Pressed for Pastel Effects

Samples furnished upon application

BINNEY & SMITH CO.

21-43 FULTON STREET

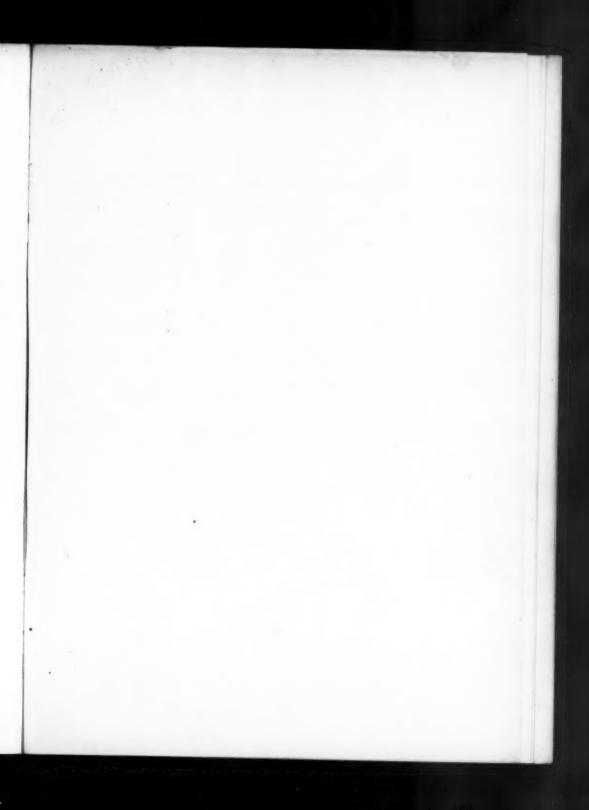
NEW YORK

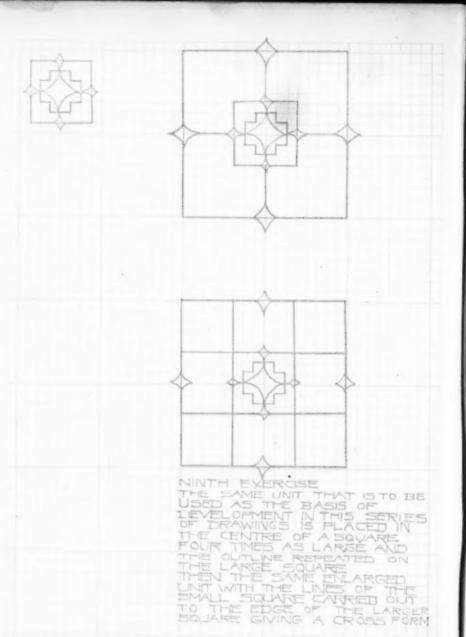


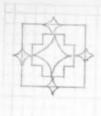


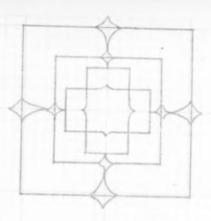
STILL LIFE GROUP By Wm, M. Chase

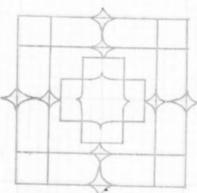
Reproduced, by kind permission of the artist, for the Festival Number of the School Arts Book.





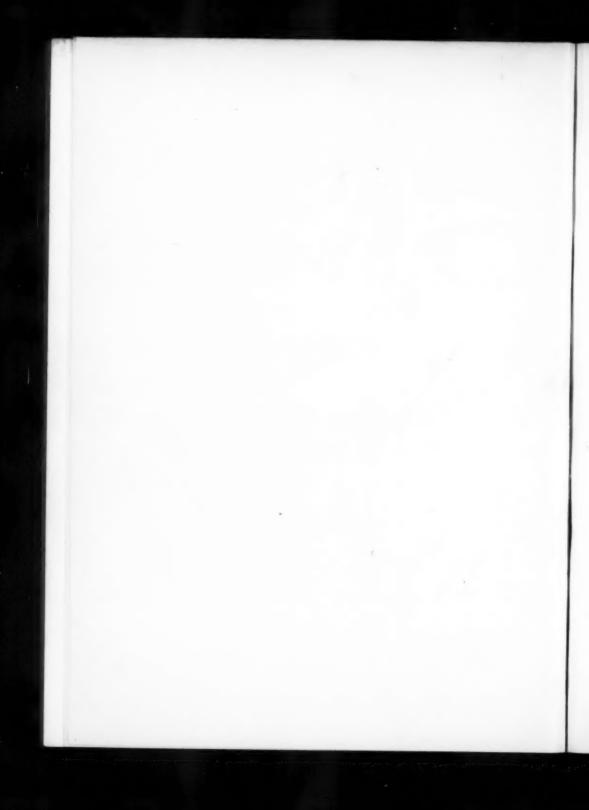


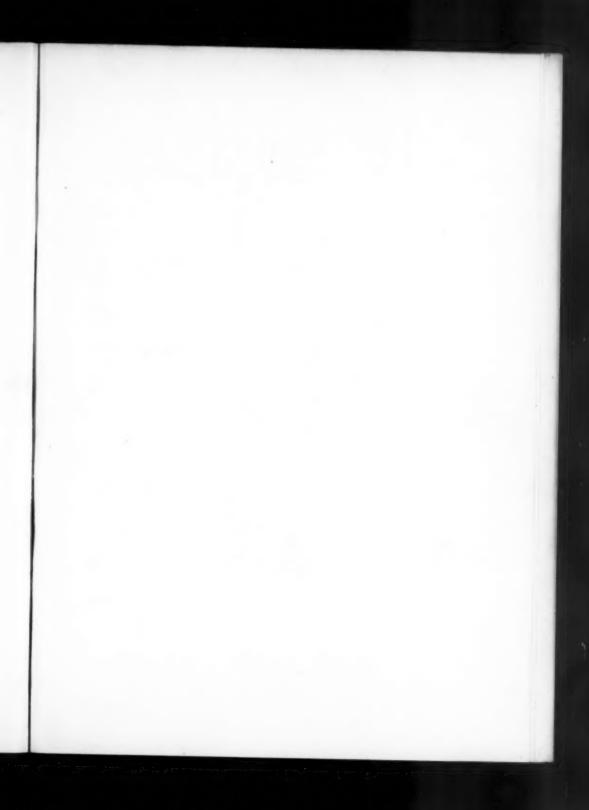




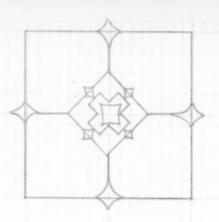
TENTH EXERCISE
THE SAME UNITENLARGED
AND PLACED IN THE CENTRE
OF A SQUARE FOUR TIMES AS
LARGE AS THE ORIGINAL, ONE
INCH DRAWING

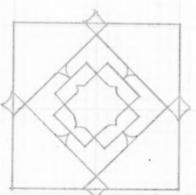
THE LINES OF THE INSIDE SQUARE ARE CARRIED OUT TO THE EDGE OF THE LARGER SQUARE







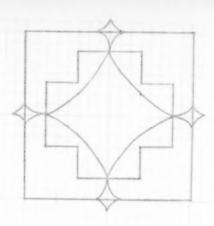


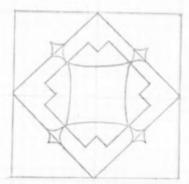


THESAME UNIT THAT HAS
THESAME UNIT THAT HAS
THEN USED AS BASIS OF
DEVELOPMENT IS PLACED
DIAGONALLY IN THE CENTRE
OF THE ENLARGED SQUARE

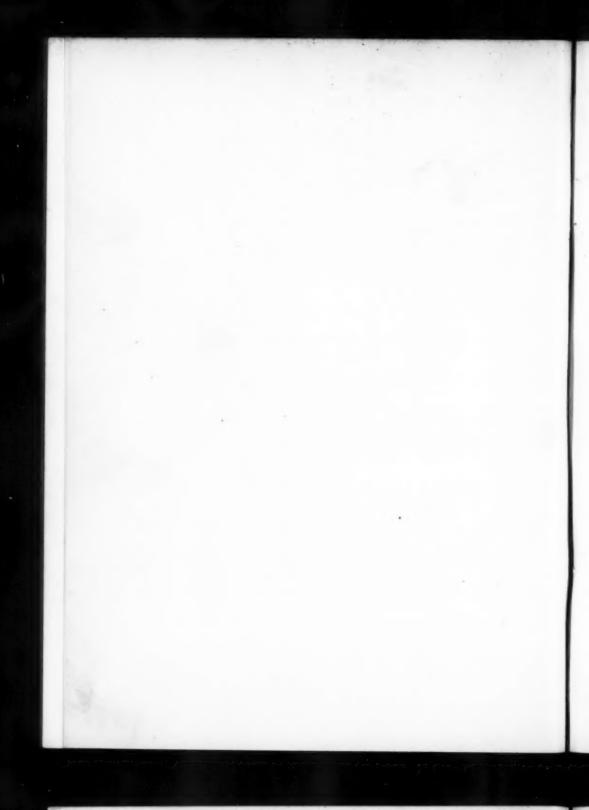
THE CENTRE OF THE ABOVE







THE UNIT ENLARGED AND FOUR INCH SQUARE



The School Arts Book

Vol. X

NOVEMBER, 1910

No. 3

ART PROBLEMS IN SCHOOL FESTIVALS

THAT the year's Festivals offer wonderful educational opportunities is coming gradually to be recognized in school and in community life. The marked interest in the revival of the pageant is, let us hope, going to result in more than a passing fad; for twentieth century industrial life surely needs to be touched with some of the festive colors and playful spirit of less strenuous times. The quotations from Mr. Chubb's article give an idea of how many of the school activities may be made to center in the preparation for a festival. The group of illustrations here shown is selected as typical of certain phases of festival art work which have been carried on in The Ethical Culture School in a great variety of ways for several years.

1. The Decoration of the Gymnasium for a Christmas Celebration. This illustrates an effort to organize commonplace material in harmony with the structural lines of the room, and in such a way as to give unity of effect. Evergreen roping and the Dennison red tissue paper bells can be seen badly used almost anywhere at Christmas time. In this instance the radiation of the green from a central point high up in the gymnasium to structural points of the balcony gave at once boldness and character to the decoration. The group of various sized red bells, suspended vertically, added interest and contrast of color and further centralized and unified the scheme, which was completed by the greetings and symbols spaced around the balcony. These were worked out by High School pupils and included all the common Christmas and New Year greetings, English, French, and German. The symbols used



were the Christmas tree, stocking with protruding presents, Santa Claus, the plum pudding, wassail bowl, the sun, etc. All were drawn on strawboard and the symbols were cut out and mounted on bright red paper disks. The room thus enriched made a very cheerful background for the costumed performers, who took their places on the lower floor of the gymnasium.



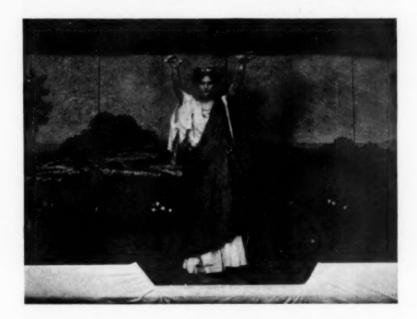
2. Patriot's Day Exercises given by the Delta Class of the High School. The scene shows Columbia, supported by the five Cardinal Virtues, receiving the homage of the various callings which minister to Peace.

This photograph is selected to show the use of simple classical lettering and the shields with stars and stripes in a severe form of decoration above the stage alone.





A series of well lettered names or mottoes alternating with shields or medallions, produces a very simple and satisfactory decoration for the four sides of a room. Such a frieze can be worked out in a few lessons by a small class of upper grade or High School pupils. The incidental study of classical



letters and their uses may be made a telling lesson in applied design.

3. Scenes from Demeter, A Mask by Robert Bridges, presented by the Senior Kindergarten Normal Class.

The preparation of this play involved many art problems. First, the costumes necessitated considerable study, and after preparatory talks the class visited the Metropolitan Museum





to make both general and specific observations of Greek costumes and poses as exemplified in the best examples of sculpture, in the Tanagra figurines and in the vase paintings. From the Gold Room, and from the Art Library at the Museum, information was gained regarding such details as pins for fastening the gowns, necklaces, and hairdressing ornaments. Hints of Greek color schemes too were noted.

The special supervision of costumes was attended to by the Domestic Art department, but questions of color and the stenciled decorations of Greek borders were worked out by the students during the art periods.

The painted proscenium, a part of which appears in the photograph, was contributed by an architect, a friend of the school. The landscape background scene, however, was executed by a small group of the students in the art rooms. For convenience in handling, the canvas was mounted on three or four separate stretchers so that the scene could be moved in sections. A small sketch was first made to scale and the large drawing was copied by squaring up. The painting of the scene was done in practically flat tones, and the colors used were dry colors mixed with water and enough glue or mucilage to prevent the color from rubbing off.

4. Scenes from English May Day Festivities, May Festival, 1908. Here are shown carefully worked out accessories, the Maypoles, the Queen's throne and a glimpse of the decoration of the balcony with cheesecloth festoons and blossoming branches.

The flower costumes also are specially to be noted. Much charm can be obtained by very simple means in costumes personifying the flowers, especially with young children. The caps and sometimes other parts of the costume can be made from colored crêpe papers and milliner's wire. The gowns can

be made of cheesecloth or cambric. Inspiration for such costumes can be found in Walter Crane's book, Flora's Feast.

5. Ali Baba and the Forty Thieves was a well worked out oriental color scheme, and the decorated water jars of pasteboard were made by pupils in the art class. They illustrated



a type of stage property often needed which can be effectively and easily worked out in the flat with such ready materials as cardboard, scissors and crayons.

6. Another demand upon the art department made by the festivals is for appropriate program designs. This often makes a good class problem and the best design is selected for use. The programs are printed on the school printing press.

Thus the art needs naturally growing out of a well organ-

ized series of school festivals include







Complete schemes of decoration for the room or rooms in which the festival occurs.

Formal stage decorations.

Scenery.

Costume designs, including color schemes and ornamentations.

Stage properties and accessories.

Posing and grouping of the pupils.

Program designs.

Certainly no better opportunities can be offered as a stimulus for the study and live use of historic art material, nor for teaching the importance of unity of effect for the due consideration of every part in relation to the whole.

JAMES HALL
Ethical Culture School
New York City



A MUNICIPAL ART LEAGUE

THE following account of the growth and success of an art league in one of the smaller western cities may be of encouragement to many who have the desire for such things and who work against such mountains of difficulty that success seems absolutely impossible.

Ten years ago a few faithful teachers and parents, with the supervisor of drawing and the superintendent of schools, organized the Decatur Public School Art League. The purpose of this society was to provide pictures in the public schools by means of an annual exhibition for which the children were allowed to sell tickets at ten and fifteen cents. The exhibitions for several years consisted of prints and colored reproductions from the well known dealers in such goods. These were for a time successful, financially and educationally, and many good copies of the masterpieces were placed in the schoolrooms.

With the advent of new and cheaper processes of printing and reproduction, these great pictures have become common in every department store. To the general public one copy of the Sistine Madonna is about as good as another, the Madonna of the Chair, the beautiful Sir Galahad, and many another of the great and good pictures are to be found at the ten-cent store or among the post cards or penny pictures; therefore why should any one pay to see them. Furthermore the pictures themselves varied so little in character and style that each exhibition was a sort of a review of the previous ones.

The directors of the league felt discouraged, for the same little band of the faithful were again and again called upon to do the work and the tide was surely against them.

The turn in affairs came when they rented a vacant store building, recently occupied by a South American wild animal show, and tried to entice the public into the exhibition by the aid of the High School orchestra and a huge sign painted on muslin. But the few who were drawn in by the sweet strains of music were hastily driven forth by the odors of the animal show, and all the efforts of the faithful were powerless to scrub, fumigate, or eradicate that aftermath. The weather, too, was dead against us and altogether we seemed fated to fail. The newspapers, our loyal helpers from the very first, tried to convince us and the public that the art exhibition "went out in a blaze of glory." In spite of difficulties our receipts were more than our expenses, and as we had already some money in the treasury we were able to buy a picture for each school as usual.

The next year we were determined to do something new, in order to regain our self-respect if nothing more. A room in the handsome new Y. M. C. A. Building was obtained rent free, as the directors were anxious and willing to bring the general public into the building as much and as often as possible. A small collection of original water colors from the traveling exhibit of the National Federation of Women's Clubs was obtained. These were unframed and quite small but included well known artists and illustrators such as Childe Hassam, Rhoda Holmes Nichols, A. E. Albright, Alice Barber Stephens, and others. Two large pictures from the Art Institute of Chicago, one by Alexander Harrison, Reflections, and one by Charles Sprague Pearce, "The Beheading of John the Baptist," proved drawing cards because of their size, their value, and their difference in style.

A Japanese print merchant came with his prints to sell what he could, and proved another drawing card, especially among the children, who considered him a great curiosity and his broken English amusing.

The attendance was good and the receipts were larger than before. The league had regained its good name and started on its steady upward march. It surely is true that "nothing succeeds like success." We were all keen for new worlds to

conquer. At this time a rare piece of good fortune came to us. A new worker of the most efficient sort was suddenly brought to our midst, a woman of unusual ability and experience in such things, direct from active work in Chicago clubs, well known to all the Chicago artists, and anxious to help carry on our campaign. Through her kindness and her influence, the next year proved a still greater success, for about twenty-five original paintings were loaned by Chicago artists, such names as A. E. Albright, Charles Francis Murphy, Edgar S. Cameron, W. M. Clute, Mrs. Eleanore Colburn, being on the list.

The traveling exhibition of the women's clubs was again with us, but where it had been the "feature" of the last exhibition, it was even in a single year rather out-grown and proved , a delightful and interesting sideshow in a smaller room. Arts and crafts were not neglected, for we had two handsome showcases of pottery, jewelry, and metal work; Rookwood and Newcomb pottery, and other pieces from the Kalo shop, Chicago, and the Minneapolis Handicraft Guild. Some few things were sold each line, and with our proceeds we bought splendid picture for the schools, Mr. Edgar S. Cameron's "Moonrise in Illinois," a subject peculiarly appropriate to our prairie town, and a work full of poetry and very beautiful in color.

Our next venture was a free loan exhibit, consisting of the work of two well known artists, Mr. Jean Mannheim, formerly of Decatur, and Mr. Leonard Crunelle, a popular young sculptor, and once a Decatur coal miner. This was held on the upper floor of the public library. It was a genuine surprise when we found that nearly four thousand visitors, old and young, rich and poor, had found their way into our exhibition. Thereupon we determined on at least one free exhibition each year.

Our last one was our greatest success, the finest of all we

have yet held. Mr. Frederick Oakes Sylvester, the painterpoet, of St. Louis, the lover of our great river, the Mississippi, who portrays it in all its moods and tenses, kindly loaned us about sixty of his recent pictures. For a week the library was thronged with people, five thousand in all. Many of them were children, but enthusiastic over this cloud effect, taking notes on that favorite picture, in order to write compositions at their various schools, some coming three and four times, sometimes bringing parents and older brothers and sisters.

Mr. Sylvester came for a reception to members of the Art League and delighted an audience of about one hundred and fifty with his recitations of his own poems.

It seems like a fairy tale to tell of the wealthy stranger, a friend to Mr. Sylvester, who came in and presented one of the favorite pictures of the collection, "The River's Evening Song," to the high school. It was almost impossible for us to believe our own ears, but he blushingly repeated his offer in the presence of witnesses and the picture is still ours so we are convinced.

Since that time we have bought an original painting for the schools each year. We now have three good ones which travel from school to school and are much enjoyed by teachers and pupils.

More than six hundred dollars worth of his pictures were sold. New members were added to the organization, many asking for the privilege, where before we had been obliged to urge people to join. In spite of heavy expense we had more money in the treasury at the close of the exhibit than at the opening. But better than that, we have interested people in good pictures and each exhibit that we hold will strengthen that interest. Our last exhibit, which has just closed, contained a group of forty-four paintings by artists of Chicago and

vicinity, mostly those shown at their annual exhibition at the Art Institute. Mr. W. M. Clute's Child in the House—The Golden Age, which won the Julius Rosenwald prize in Chicago, was prominent in the list. Mrs. Pauline Palmer came for the reception to members and gave an informal talk on pictures. The pictures went from us to the University of Illinois at Urbana, as they had asked to be allowed to share our exhibitions and to share the expense of securing them. Next year we hope to include another town, thus establishing a small circuit in Illinois as Richmond has done in Indiana.

Since our work has become broader than the buying of pictures for the public schools,—that of teaching a whole public to enjoy good pictures and giving an opportunity for that pleasure,—we have changed our name to the Municipal Art League. We have a membership of about three hundred; five hundred is our goal. Our present aim is to hold all our exhibitions free, and to support the work and buy pictures from the income in membership dues, or contributions from public-spirited citizens.

A word or two as to the management of the league may be helpful. In addition to the usual corps of officers, we have a censorship committee, consisting of a member of the board of education, the supervisor of drawing and some person appointed by the President of the League, to choose the picture or pictures to be purchased.

School children are allowed to sell tickets once each year, at ten and fifteen cents, and prizes are given for the most tickets sold in a given territory.

Membership costs only fifty cents each year and members have the privilege of private views and receptions to visiting artists.

Have we ever made mistakes? Yes, some. We once gave

permission to a dealer, highly recommended, to place his goods on exhibition. Imagine the consternation of some members when most of his pictures proved to be of the department store variety, infinite in detail, impossible in color and indescribably bad in composition, Oriental dancing girls, snake charmers, and smiling cardinals interviewing lavender-satin ladies.

But our successes have taken the taste of that out of our mouths and the incident is almost forgotten.

I cannot close my account without mentioning the loyalty and generosity of the newspapers of the town. At each exhibition, column after column of "stories" have advertised the work. Reporters fairly camp on the ground, photographs are taken and published. Last time people of artistic and literary ability were asked to furnish one review each day describing the pictures. Next time the ministers of the town are to be asked to do the same.

How can other towns succeed as we have? By perseverance and patience, by having new and better things to show each year, by courage to attempt large projects, by a study of the people of the community and the choice of tactful and wise leaders, by starting the work in and thru the schools, for whatever touches the schools touches the hearts of the American people. "Ask and ye shall receive, seek and ye shall find, knock and it shall be opened unto you" is as true in the realm of art as it is in every other realm.

LAURA R. WAY Supervisor of Drawing Decatur, Illinois



THE TEANSFIGURATION
By Raphael

TEN GREAT PAINTINGS

VIII

THE TRANSFIGURATION

By RAPHAEL

WHILE the "authorities" are deciding whether bitter partisanship in Roman society in the year 1517, or an intense professional rivalry, or the authority or the generosity of Cardinal Giulio de' Medici, was originally responsible for the Transfiguration, we may be thankful to Raphael for the picture itself. Vasari says Raphael executed it with his own hand, "and laboring at it continually, he brought it to the highest perfection. By the common consent of all artists," Vasari adds, "it is declared to be the most worthily renowned, the most excellent, the most divine." The Blashfields say that "criticism in general for two hundred years repeated after Vasari that the Transfiguration is the greatest of all pictures." At the present time the consensus of competent opinion does not place the picture quite so high; but it must be counted always among pictures of the first rank.

The Transfiguration was designed by Raphael as a decoration for the cathedral at Narbonne, as the Assumption was designed by Titian as a decoration for the church of the Frari. Hence he does not hesitate to suggest three worlds, as Titian did, nor, like all other great decorators, to bring together events in reality far apart.*

^{*} Strictly speaking a decoration differs from a picture. A picture has one center of interest; a decoration may have several centers. A picture is confined to one incident and to one moment of time; a decoration may recount several incidents and eliminate the time element entirely. Michelangelo's Holy Family is a painting; his Temptation and Expulsion panel is a decoration. Titian's Flora is a painting; his Assumption is a decoration. Guido Reni's St. Sebastian is a picture; his Aurora, a decoration. Abbey's Holy Grail "decorations" in the Boston Public Library are pictures. Chavannes' "picture," the Sacred Grove, in the Sorbonne, Paris, is a decoration. Of course pictures are legitimately decorations. The two have been inextricably confused in the practice and discussion of painting; but a recognition of this fundamental distinction would have obviated volumes of words about the composition of masterpieces.

The upper portion of the picture presents an event which took place according to the most reputable authorities on Mount Hermon (9500 feet high), while the lower part illustrates an incident which is supposed to have occurred about the same time near Caesarea Philippi, a place some twelve miles distant.* With the insight and skill of genius Raphael has brought these together, and added besides the figures of Giuliano de' Medici, the father of the cardinal for whom the picture was painted, and the cardinal's uncle, "Lorenzo the Magnificent," in the guise of St. Julian and St. Lawrence, messengers pro tem.

"It is safe to affirm," says Dr. Harris, "that there is scarcely a picture in existence in which the individualities are more strongly marked by internal essential characteristics."

The suppliants are an astonishing family group. The center of this group is the boy, actually "possessed"; his father — a man evidently predisposed to insanity, is supporting and restraining him; behind the father stands his brother, the boy's uncle, whose features and gestures show him to be a simpleton; at this man's right stands his sister, also a weak-minded person. The boy's mother, her fair Grecian face worn with her long trial, kneels at his right; beyond her is her brother, and in the shade of the mountain, her father. In the foreground kneels her beautiful sister, "noble in attitude and proportions."

In the group of the disciples the characters are equally unmistakable. At the left is Judas, scornfully impatient with the whole situation, and next him James the Less; below him sits Philip suggesting the advisability of going for the Master. The man with the book, symbol of human wisdom, is Andrew;

^{*} See Mark 9: 2-29. Compare also Matthew 17: 1-21 and Luke 9: 28-42.

[†] See "Notes on Raphael's Transfiguration," by Dr. William T. Harris, in his Journal of Speculative Philosophy, Vol. I, p. 53, to which article I am greatly indebted.

beyond him Jude, looking at the demoniac's father, points to the mount. Leaning forward, intently studying the boy, is Thomas. Next him sits Simon, regretting, by the gesture of his left hand, the absence of the Master. Beyond these, next the foot of the mountain, Bartholomew, pointing to the demoniac, discusses the situation with Matthew.

In the group on the mountain top, James kneels, completely overcome; Peter is trying to look upward through his fingers; John gracefully shields his face with his hand. At the left above James appears Elijah the fearless prophet, and at the right above John, Moses the peerless law-giver, with his "tables of stone." Central, dominating the whole, soars the figure of the Christ, looking calmly into the face of the Infinite.

Speaking of the arrangement of the picture, the Blash-fields say, "Here as always Raphael has proved himself a consummate master of composition; . . . only Raphael could have designed the picture." A rough tracing of the principal lines (see page 248) gives a suggestion of the pattern.

From the graceful central figure at the top, long radiating curves seem to sweep outward to every part of the canvas. The lines of first importance in all the figures are related to these curves. In the tracing light and dark full lines indicate this primary series. The original drawings of Raphael afford ample evidence that this thinking in curves, this linking of little to large, this feeling for unity through flow of line, is a chief characteristic of the master.

A subordinate series of radiating lines, indicated in the tracing by heavy dots, points out unmistakably the figure of secondary importance, that of the demoniac.

From the head of the Christ an outward influence seems to move, in ripples, as from an object plunged into still water. These concentric curves cutting the fan of the first series everywhere at right angles, suggested in the tracing by the lighter dotted lines, determine the attitude of the arms in the central figure, the positions of the heads and of the skirts of the robes in the companion figures, and the locations of all ob-



jects upon the mountain top. The outermost curve in this series limits the groups of figures in the foreground.

How skilfully all the heads are disposed upon this net-work! Each seems to have been free to take any position or attitude it pleased, yet each is in exactly the right place to enhance the beauty of pattern. The same is true of every limb, of every fold of drapery, of every spot of light and dark in the picture.

I cannot believe that the "lines which cross one another roughly," the

"harsh and conflicting colors and dark shadows" of the lower part of the picture are to be charged up against Julio Romano or any other than the great master himself. Raphael was embodying an idea in this decoration, he was not making a pleasing colored photograph from nature. That idea was this: the interpenetration of the visible and the invisible, the perpetual co-existence of the puzzle of human experience, and the ecstacy of divine communion. How else could he have

expressed better the perplexity, the anguish, the helplessness of ignorant sinful humanity, than by the use of "lines which cross one another roughly" and "harsh and conflicting colors"? How else could he have secured the proper introduction to the scene above? Only by contrast could the glory of the Transfiguration be revealed.

The antithesis is sharpest, of course, between the demoniac and the Christ,— the boy possessed, and the man transfigured. The boy has the gestures of the whirling dervishes of the east, one hand protesting against the earthly and all that is below, the other appealing to the heavenly and all that is above. His face hints of a sudden glimpse of the divine power manifesting itself above him, for "the devils also believe and tremble."

To the upper part of the canvas everything below directs the attention. As a spray of sea-moss spreads and floats in water, so the figure of the Christ floats in the wondrous air; the toes, the fingers, the locks of hair, the garments, all aid in giving this effect of buoyancy. From his body a golden glory radiates with the force of a breeze, flattening the garments of the apostles and fluttering the robes of the prophets.

But the face of the Master is the supreme attraction. Upturned, enraptured, flushed with immortal youth, charged with joy unspeakable, flooded with eternal peace, glorious with the palpitating colors of heaven itself, it is more beautiful than any other face ever drawn by mortal hand. It is the face of that divine child of the Sistine, matured, perfected, transfigured.

How the greatest turn to the Christ at last! Titian, princely favorite of emperors and kings, rich with all the world could bestow, at ninety-nine paints his Pieta, himself stripped of all his wealth and honors, interrogating on his knees the dead Christ. Michelangelo, superhuman genius, at eighty-nine, lonely, heart-broken, almost blind, sculptures the dead Christ,

himself, as Joseph of Arimathea, sympathetic helper of the stricken Mother and the other Mary. Raphael — ah, how different; and yet the same! At thirty-seven, on the crest of the wave of popularity, having surpassed all others in the painting of human beauty, he essays the Divine. To whom else shall he come if not to the Christ transfigured? Working day after day, striving to see that face, to make it appear again as it appeared on Hermon, the fatal fever comes upon him. Yearning for the vision of the Master, the silver cord is loosed, the golden bowl is broken; his own fair spirit ascends into the unspeakable glory where His servants serve Him and they see His face.

To me this picture reflects the whole of life, life as it is today. The mystery of evil, the tragedy of ignorance, the impotence of the will; and along with all that the balm of beauty, the sweetness of sympathy and friendship, the ever present possibility of communion with God. Whenever I look at it the splendid words of one of America's greatest seers ring and echo in my ears:

> "From imperfection's murkiest cloud, Darts always forth one ray of perfect light, One flash of heaven's glory.

To fashion's, custom's discord,
To the mad Babel-din, the deafening orgies,
Soothing each lull a strain is heard, just heard,
From some far shore the final chorus sounding.

Is it a dream?

Nay but the lack of it the dream,

And failing it life's lore and wealth a dream,

And all the world a dream."

HENRY TURNER BAILEY North Scituate, Massachusetts

MY WORK BOOK

CHAPTER II. - English.



HE second and third chapters of My Book will come under the general heading — English. Chapter III will deal with letter-writing, the writing lesson and spelling. In this chapter composition is the main theme: the composing of thoughts and ideas about a certain subject

and the composed expression of them on paper.

The only difference between English and Drawing is that in the one case a limited number of symbolic signs are used and in the other direct representation or conventional suggestion without limitation is the means of expression. Both are the same in that they are forms used for expression, and laws governing the use of one apply as forcibly to the other. A picture must have one center of interest, so must the written composition; the design must have an orderly arrangement, the composition must show the same. In fact there is no excuse for a child's ignorance of so-called principles of design. They are everywhere and must always be recognized, at least subconsciously, whenever a paragraph is written.

I have been interested to note the use of familiar drawing terms in other school subjects and I have found that in all cases they were given the same meaning which prevailed in drawing. The revised New York Syllabus for fifth grade English states that "the material for reproduction should be in larger units and arranged in order."

Barret Wendell * says, "The principles of composition you will remember, are three: the first, the principle of *Unity*, concerns the substance of a composition: every composition should group itself about one central idea. The second,

^{*} English Composition, p. 96.

the principle of Mass, concerns the external form of a composition: the chief parts of every composition should be so placed as readily to catch the eye. The third, the principle of Coherence, concerns the internal arrangement of a composition: the relation of each part of a composition to its neighbor should be unmistakable." W. T. Brewster,* in a discussion of Ruskin, writes, "Ruskin's style is commonly called a balanced style The balance is one of form and symmetry it is rather the matching of one clause by another of equivalent rhythmical value."

The meaning of these terms is obvious: we have been teaching them since design had a place in the school curriculum. But too many of us have failed to show the child that Unity in a cover design is the same as Unity in the language lesson, the difference being only in the character of expression.

The second chapter in "My Work Book," then, will consist of one or more well composed works in English. The following is a suggestive list of subjects: "My Favorite Book"; "A Visit to a Paper Mill"; "My Work Book"; "A Second-Hand Book Store"; "The Earliest Books"; "A Visit to a Printing Plant"; "Wood Blocks for Printing"; "Indian Writing."

The paper for this subject will probably be the largest size used in the Book, the size, in fact, which determines the form and shape when complete. This will have been figured out and cut in an Arithmetic or Manual Training lesson or both. The first step in planning for this chapter is to consider the whole page a design composed of symbols to be placed in an orderly manner upon a given size and shape of paper. The following margin should be left: about one inch on the sides,

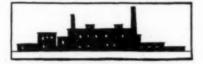
^{*} Studies in Structure and Style, p. 272.

a Visit to a Wall- Paper Will.

Thee, when in Glene Falle, N. y. I visited a will where wall paper was frinted and rolled ready for market. The paper was made from wood pulp in another will but in this one the designs were

In one room men were making the design rolle by pushing tiny pieces of brack into wooden abless over which the helper was to face later. Then lightly decided were mixing colors in another room. Then alone by struck the thick below in hig wooden tambes set help into the from and used big polel about eight feet long. In one and of the building a runnber of sink were stated at benched making up the paper roll such as you rece in the stone. This was done in about the same vory that you would wind a bothine on a sewing meeting. The big presses were very interesting too, printing from eight to twelve colors at a time. That the paper has lung in long loops and passed over blasts of hot air

the I left the mill and thought over what I had seen I was purpled by two things. First, none of the designs were made thile luthwere mothall imported from abstad and Second, great pains seemed to be taken in mixing all the color with very gaudy and crude results. I had seen better designs and home lefined color that very morning in one of the schools of the lity. When asked in segard to it the Foreman said, "It is cheafen to import designs and the trade calls for color." My visit was very interesting and profitable the Sam still puggled. RiBF.



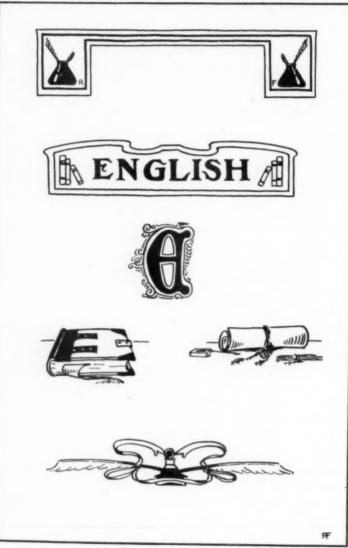


Plate II

one and one-quarter at the bottom and three-quarters at the top. This leaving of a margin is too often neglected in all kinds of written work. It makes a better appearance tho the penmanship is poor. It means more profitable thought and care, a desirable quality in any work.

The next step is to consider carefully the composition of the theme or narration. Here the principles of design again hold true. The article must have one central idea to be expressed with subordinate interest in related things. The sentences must be simple and direct: the paragraphs should be balanced and clear: the whole must be a harmonious and well spaced unit. Plate I gives a suggestion for the whole scheme.

The Drawing lesson might well be spent in designing an initial letter, heading, tail-piece, etc., and in discussing the general plan. If possible a simple illustration may be drawn or a magazine illustration cut and pasted in the text of the composition. In doing so care must be used to gain the most pleasing arrangement. All illustrations should be considered as spots on a more or less flat value, the problem being one of a balance of areas and spots.

Plate II suggests decorative motifs which might be used in this chapter and possibly others. It is well not to do too much. A simple initial well done will add perhaps all that is necessary for a satisfactory enrichment of the composition.

> ROYAL B. FARNUM State Inspector of Drawing Albany, New York

LOG CABINS

A S each school year brings a study of the Pilgrims with their cabins at Thanksgiving, and the life of Lincoln with his cabin in February, many are the cabins that have been made from paper, cardboard and various materials. A teacher in a fifth and sixth grade of a school district where the majority of the children were from the poorer families of the city, interested the children in the life of Abraham Lincoln several weeks before the birthday. Log cabins made at home were brought to school by both boys and girls. They went to the woods and gathered sticks the size of a lead pencil for the logs and glued them at each corner in building the cabin, using clay and obtaining stove cement from a factory near by for the plaster, which, while answering the purpose, was not entirely satisfactory.

By this home work they found that small branching twigs, resembling little trees, looked better for trees than the branches of cedar; and that real moss from the woods, with its varying color, looked much better than the artificial moss for the foliage that some had used. Some had built the cabins on cardboard which warped, so they decided to build a log-cabin the best way that it could be done, one which would be solid with no danger of falling to pieces. A board foundation 18" x 28", cigar boxes for the wood which was to be used, a quantity of small brads, pen knife, saw, hammer, gimlet, glue, putty and material gathered in the woods was the entire outfit with which they went to work. One corner of the room was given up for this work, and the children took turns at building. It was decided that limbs of trees a little larger than a lead pencil would be the best size. They collected the straight ones and sawed them the proper length. The length of the cabin was to be 8"; the width 51/4" and the height 4". The roof added 4" to the height. The lower side of each log was cut to fit on the log beneath. Each log was nailed with a small brad so as to make it very

LOG CABINS BIER

firm. Boards from the cigar boxes formed the roof which was nailed on the sides of the cabin and then covered with thin bark. The nail heads were covered with little pieces of thin bark pasted on so that they were entirely concealed. The chimney was made in the same way as the house — using smaller logs as the chimney grew in height. The cracks between the logs were filled with putty in both house and chimney.



Lincoln's Cabin

As the pictures of Lincoln's cabin usually show one window it was decided to make this 1" high and $\frac{3}{4}$ " wide, which was thought to be in good proportion to the house. The door was $2\frac{1}{4}$ " high by $1\frac{1}{4}$ " wide. The doors and windows were fitted with small pieces of wood which were glued in place for jambs. Quite a discussion arose as to the windows, some thought glass should be used, while others thought that oiled paper was used for windows in those days. After a visit to the library they came to school with the information that the poorer classes had

BIER LOG CABINS

oiled paper, while the wealthier people had glass. Only oiled paper could be used then, for Abraham Lincoln was a very poor boy. The door was hung with pins and fitted so as to move easily back and forth. The door cannot have a knob, they said, because in those early times there were no door knobs in this country; people used door latches, mostly of wood with a string hanging down on the outside for friends to pull and thereby lift the inside latch, causing the door to open. A gravel walk was made, leading from the house to the end of the board which represented the yard, by spreading glue on the walk and sifting fine sand over it. The children learned that the fences at that time were made of split logs, and that Lincoln when a boy excelled in splitting rails and made more and cut them faster than any of the other boys, so they immediately went to work cutting the logs 41/2" long and split each one lengthwise. They glued little flat stones about 4" apart, zigzag fashion to the ground, on these stones they glued the rails for the fence. The fence was made four rails high with two upright rails at each corner, and was built around three sides of the grounds, and the back of the land was hedged in with bushes and trees. A little turn-stile was made which turned like a real one; for this they chose a thick, short log and shaved it off level at the top, took two flat sticks about 21/2" long, rounded off the corners, and crossing them at the centers nailed them together.

Holes were bored in the board on which this house was built so as to fasten the turnstile and trees securely. At one place in the yard a broken mirror was fastened to the board with a strip of bookbinding material to represent a pond of water, and the edges covered with sand to represent the bank.

The well was fashioned by making a small square box to which small stones were glued on the outside and the upper LOG CABINS BIER

edge, a piece of window glass in the bottom represented the water. From a forked twig the well sweep was suspended and a bucket was formed from a cross section of one of the logs. A little trough was placed by the well; a canoe was placed on the pond or lake; a sawbuck, woodpile and other accessories were added. Each day half a dozen boys and girls could always be seen around this table during intermission or after school, to suggest what might be added, selecting the location of the house on the lot, moving the glass here and there to experiment where the lake looked best; thus they unconsciously were getting a slight insight into the art of landscape gardening, and were found studying the location of houses in the neighborhood.

The joy which these children experienced while planning and building this cabin was surely no less than the joy which comes to the artist and builder in real life.

> ANNA BIER Greenville, Ohio



POTTERY CRAFT IN SCHOOL

IV

GLAZES AND GLAZING

SINCE the publication of the first two papers a great many inquiries have been made, almost all of them asking when the chapter on glazes would be given. This seems to show that the production of a good glazed surface on pottery is the most difficult part of the craft. It is a difficult thing to do only as all good manipulation is difficult—no more. Assuming that one possesses the information (which may now be found printed in books and magazines) about glazes, the rest is a matter of patient practice and care. Among the steps of process leading up to the finished glaze, there are several points where the least carelessness will spoil it all. But is this not in a measure true of every craft? The one word of advice which will be of most service is care.

NATURE AND KINDS OF GLAZE.*

Glaze is, in common language, a glass, and is made of the same fundamental ingredients. The necessary materials are weighed up in dry form, mixed with water, and ground. The ingredients commonly used are lead carbonate (white lead), feldspar, calcium carbonate (whiting), kaolin (china clay), zinc oxide, silica (flint), and oxide of tin. Of these white lead and flint are the essential elements, and together would make a glaze, but it would lack much in quality, durability and workability. Hence the other substances are introduced in varying quantities to produce a glaze which will stand the long fire of the kiln, which will possess good transparency or tex-

^{*} Just as this paper goes to the Editor, Professor C. F. Binns' new book, "The Potter's Craft'' is received. In it one will find the details of this and other Ceramic matters.

ture, which will be of the right consistency for manipulation, and which will easily adhere to the ware in a smooth, perfect layer.

Bright glaze is one which is transparent, whether colored or not. It may be rendered opaque by the addition of oxide of tin*, giving what is termed an enamel. Matt glazes are also opaque but from an entirely different cause—an excess of alumina (from the kaolin and feldspar) in the glaze. All of these glazes are easily possible for school work.

Color may be given to glaze by the addition of underglaze colors, or any of the following metallic oxides:†

Black oxide of copper		a						green
Black oxide of cobalt						9		blue
Green oxide of nickel	0	0		0			0	gray
Red oxide of iron .								brown (yellow)
Oxide of chromium								
Oxide of antimony .								
Manganese carbonate		6	0					brown
Black oxide of manga	ne	se						grav violet

Several other oxides may be used for coloring but most of them are too expensive for common use.

PREPARATION OF GLAZE

The composition of glazes is no longer a mysterious matter and dozens of good recipes are in common use by craftsmen everywhere.‡ For low fire work such as is done in schools, all these glazes (of the same type) show a marked similarity

^{*} Approximately 10 to 20% of the entire batch of glaze.

[†] These may be secured from B. F. Drakenfeldt & Company, 27 Park Place, New York, or Roessler Hasslacher & Company, 100 William Street, New York.

[‡] It is no more than fair to say that almost all these glazes came originally from Professor Binns. He was the first one who was willing to give accurate, helpful information along this line to teachers.

in composition, and one does not need a great variety of recipes. Two or three good ones are quite sufficient, because one can use the same glaze base with many different colors.

The following recipes have been tested thoroly:

Bright Glaze No. 132	Tin Enamel No. 98A
Matures at Cone 04	Matures at Cone 04
Lead carbonate, 15: Whiting, 36 Florida kaolin, 1: Feldspar, 56 Flint, 96	Whiting, 15 Feldspar, 83 Florida kaolin, 12 Flint 36
Matt Glaze No. 111	Matt Glaze No. 25
Matures at Cone 04 or lower	Matures at Cone 04
Lead carbonate, 144 Feldspar, 12: Kaolin, 3: Whiting, 26	Whiting, 25 Feldspar, 83

To any one of the above mixtures which alone are white or colorless, one may add the following ingredients for color:

Mulberry No. 88		Dark Blue No. 77	
Antimony oxide.	2.0	Nickel oxide,	5.0
Manganese oxide,	2.0	Yellow ochre,	3.0
Yellow ochre,	4.0	Cobalt oxide.	2.0
		Copper oxide,	1.0
Olive Green No. 78		Dark Gray Green No. 1	
Iron oxide,	5.0	Cobalt oxide.	3
Cobalt,	.5	Iron oxide,	6
Olive Green No. 107		Brown No. 109	
Iron oxide.	4	Iron oxide,	8
Copper oxide,	5	Nickel oxide,	2
Nickel oxide,	1	Manganese carbonate,	6

These colors may be varied without limit so long as the total quantity of coloring matter is not greatly increased. In fact one of the pleasures is to experiment with the various oxides alone and in combination, in search for rich and pleasing tone.

To prepare the glaze, weigh up the given quantity of each substance given in the recipe, in grams. Place all the ingredients together in a stoneware mortar, add water and grind up for at least half an hour with pestle. Enough water should be used to give the consistency of thick cream. It is well to grind the color by itself first, to thoroly mix the several oxides and pulverize them; then the body of the glaze may be added. After grinding, it is transferred to a large bowl. The mortar and pestle can be rinsed clean also into this bowl of glaze for economy's sake. The extra water will of course make the glaze too thin, but the mixture settles over night and the surplus water can be poured or siphoned off. If the batch is a bright glaze, it can be used after the surplus water is removed and the remaining mixture well stirred. It should be as fluid as milk, and without lumps. If one wishes to take a little trouble, the glaze will be better for straining thru fine lawn (120 meshes to an inch) before pouring off the water. This will make a smoother coating.

Mat glaze must be very much thicker; in fact it should be as thick as possible and still give a smooth, even coating. It is made up after the manner already indicated, set aside to settle, and finally the surplus water poured off. To this batch of glaze a tablespoonful of gum tragacanth is added and the glaze and gum thoroly stirred with an eggbeater.

The gum solution is prepared by soaking a half ounce of gum in three pints of water over night. The mass is then well stirred, set aside for another night, and stirred (with an egg-beater) again. It is then quite fluid. A few drops of carbolic acid will keep the solution sweet.

Too much emphasis cannot be laid upon the preparation of glaze, especially the matt. The latter, since it must be as thick as possible, must necessarily be perfectly even and smooth in consistency, so that one may obtain an even coating on the ware with the least hindrance.

APPLICATION OF GLAZE

Pieces to be glazed must first be fired in the kiln.* This fired clay is called "biscuit." Under most school conditions the ware is rather porous, and if dipped in a bowl of glaze, the porous body would absorb moisture so rapidly that it would be extremely difficult to obtain an even amount of glaze. To obviate this difficulty the biscuit is first soaked in water until it has absorbed all the moisture possible. This may take fifteen minutes. The pieces are then removed, wiped as dry as possible with cloth and they are ready to glaze.

It is presumed that the glaze is well stirred and thick enough. Bright glaze and enamel should be so fluid that if poured over a tile, the surplus would drain off leaving a coating of even thickness. Into a bowl of bright glaze in this condition the damp pieces of biscuit are dipped, one at a time, and if necessary covered with glaze by pouring it over bare places with a large spoon, until the ware is entirely covered. The piece is then lifted out, being held if possible with only a thumb and finger, turned upside down, and gently shaken to get rid of surplus glaze. By holding it upside down the glaze becomes a bit thicker at the top, which is a good thing; if the glaze flows in burning it is not so likely to run off the

^{*} The firing of biscuit and glaze will be treated in the next paper.

ware. When glazed, each piece is set on a stilt* or any raised support, smaller than the bottom of the piece.

The handling of matt glaze is a bit more tedious. Bearing in mind that a smooth, even coating is very desirable, and that the coating must be as thick as possible, the glaze must at the same time be fluid enough to make a good job possible. With matt glaze too, every finger mark will show in the burned piece, and one must handle the ware carefully and retouch with a brush full of glaze, every spot where the fingers have rested.

The biscuit is dipped and covered with glaze as before, taken out and shaken, but shaken much more energetically. The thicker glaze does not flow quickly and unless shaken well will cover the piece unevenly. One simply has to learn the trick of properly covering a bowl with matt glaze, when one can only use a thumb and finger to hold it and must shake the piece hard! It is entirely a matter of practice. When the operation is completed, the piece is set on some support as before. It is quite possible that the beginner will find on burning his pottery, an unsightly puddle of glaze inside at the bottom. As his skill increases he will learn to obtain the proper distribution of glaze both inside and out.

In every case the glaze must be allowed to dry before burning it. When dry each piece is carefully lifted from its support and the glaze scraped off the bottom and slightly away from the edge at the foot. The things are then ready for the kiln.

CHESHIRE L. BOONE
Montclair State Normal School
Montclair, New Jersey

^{*} Stilts are three pronged fire clay supports upon which pieces rest in the kiln. They may be purchased of B. F. Drakenfeldt & Company, 27 Park Place, New York, at 75 cents per gross.

THE AGE OF INNOCENCE

By SIR JOSHUA REYNOLDS

A LTHO one of the most familiar of Sir Joshua's pictures, little or nothing is known concerning the Age of Innocence. Even the year it was made is uncertain. Some say 1773. To remember that it was painted in England at about the time of the Revolution in America is exact enough.

Sir Joshua Reynolds, himself childless, was a great lover of children. There was something in the kindly nature of the painter, keenly responsive to the humors of the little ones, to whom he never failed to endear himself. This fact, together with another, namely, that in all the world there were in his day "no children so charming as English children, with their unspoiled naturalness and dainty freshness and purity of color," accounts in part for Sir Joshua's success in painting children.*

In fact this gentle and cultivated man may be said to have been the first to portray childhood successfully. The Italian masters perfected the cherub, but Sir Joshua painted the first real children. He caught, as no one before him ever did, their unconscious graces of attitude, their naïve expressions of countenance, revealing so perfectly the spirit within, suggesting to the adult observer such infinite possibilities. This Age of Innocence is an example. What Beauty of sweet-and-twenty, first conscious of the meaning of love, could express the new throb of her heart more perfectly thru face and gesture than does this little child to whom such an experience is beyond the range of possibility? It is a perfect picture of what Sidney Lanier calls "Wise childhood's deep implying."

How comfortably the little lady sits within her limited

^{*} The quotations are from E. G. Johnson's Introduction to Reynolds's "Discourses."



Art Extension Print -"The Age of Innocence" National Gallery, London Sir Joshua Reynolds, P. R. A. B. 1732, D. 1792. English School.

This is an exact miniature refroduction of the American Art Extension's "Painting Proof" of "The Age of Innocence," size 25 x 30 inches.

"Painting Proofs" are photographic copies on canvas, mounted on stretchers and varnished. By means of this new and startling process, all of the richness and mellowness of color, and texture and tone of the original is preserved. Any educational institution will be sent full particulars on request including a complete plan of art study and details about acquiring a gallery of "Painting Proofs" of the greatest masterpieces of Painting. Address, American Art Extension, School Study Dept., Fine Arts Llife. Chicago. Fine Arts Lldg., Chicago.



space! How well the accessories have been composed to give chief importance to the head! The hands, the shoulder, the bent trunk of the tree, the hanging sprays of foliage, the masses of cloud, conspire to make a ring about it; it is literally framed in the great out-of-doors that children love. How skilfully Sir Joshua holds the attention to the face! The feet, the robe, even the hands are almost without detail; but in the face every important detail is rendered perfectly — that stray lock of hair, that dimpled mouth, that delicately modeled nose, uptilt, that deep-set lustrous eye, with the gleam of light upon the lower lid. All these things may be seen in any clear photograph of the picture; but the finer beauties of the painting, those qualities of color, those technical excellences which appear in a masterpiece, are evident only in a "Painting Proof" of the original.

Sir Joshua secured the color effects for which he was so justly famous by laying-in his picture with what is called "dead color"—little more than black and white. Over this when dry he passed transparent varnishes and mixtures charged with tints required to complete the color. Those colors sparkled and exhaled under the power of sunshine. His pictures have often a very special charm, arising from what Haydon calls "his glorious gemmy surface." When the full idea was seized, then came the "lily sceptered hand," and the light brush, in its graceful sweeps catching the upper surface of the many colored granules, permitting the eye to see, thru the liberated airy stroke, the sparkle of the buried wealth beneath.*

With a "Painting Proof" before the eye, one can almost follow the successive steps of this method, and see the justification

^{*} This paragraph is taken, in parts verbatim, from James Swetham's "Essay on Sir Joshua Reynolds."

of every epithet in the description.* No other reproduction makes possible the enjoyment of Sir Joshua's palpitating flesh tones, warm clean shadows, rich deep masses of red-brown hair, made more beautiful by the wondrous dark green-blue sky with its murky clouds. In no other, save in the original, can one feel the old-golden glow of the whole canvas, and enjoy to the full the infinitely subtle gradations, blendings, iridescences of color which makes this sweet face one of the loveliest ever put upon canvas.

HENRY TURNER BAILEY North Scituate, Massachusetts



^{*} The colored miniature, opposite page 266, merely suggests the qualities of the "Painting Proof" itself, which is the exact size of the original.

ANNOTATED LESSONS

NOVEMBER

THE lessons here described are based almost wholly upon results actually secured in schools of the grade specified and sent to the office of the editor for the monthly contests. In some cases they are reproduced without modifica-



Plate I

tion; in other cases they suggested improvements upon themselves, improvements which children could easily have been led to make had the teacher been more skilful.

SOME NOVEL BOOK-MARKS

Plate I shows five book-marks based upon a set cut freehand by first year primary children under the direction of Miss Mima C. Doyle, Omaha, Nebraska. The idea both as to design and color came from novelties made and offered for sale in Venice. The children greatly enjoyed the designing and making of these. The symbols of the first were suggested by Thanksgiving, of the second and third by Christmas, of the fourth by Thanksgiving, and of the fifth by New Years. This last represents a bagful of loving good wishes.

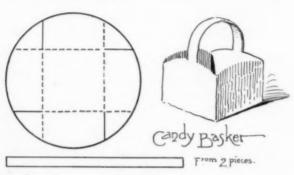


Plate II

A CANDY BASKET OF PAPER

Plate II shows a very simple and serviceable candy basket made from two pieces of stout manila paper. To make the basket, fold on the dotted lines and cut on the full lines, turning in and pasting the little triangular laps on the inside. This basket is based on one by Louis Baldwin, of Stockton, Cal. In the basket that Louis made the laps were omitted and little gold stars were pasted upon the outside to hold the corners together.

A MIRTH-PROVOKING PLACE CARD

A place card which would give the guests at the Thanksgiving table greater pleasure than this (Plate III) could hardly be imagined. Cut the flats A and C from stiff dark brown paper. Make the markings upon the flat A with dark blue water-color and white, remembering to have the markings for the tail part on the reverse side of the markings of the body. For coloring flat C use a blue-gray with an admixture of Chinese white. Finish with touches of vermilion for the wattles. When folded and bent into shape the result is a most realistic little

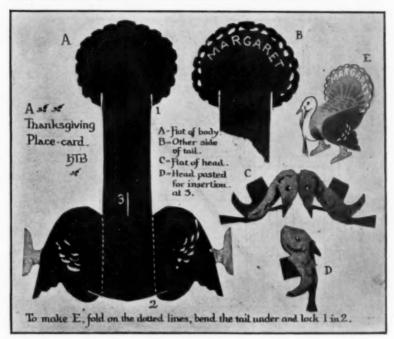
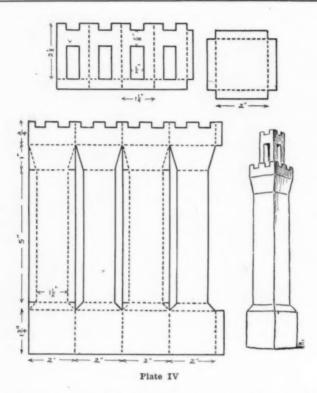


Plate III

turkey. The name of the guest should be printed upon the tail as indicated at E, and the little bird placed beyond the plate facing the guest.

THE PROVINCETOWN MONUMENT

The editor of The School Arts Book is always especially happy to find that any lesson he outlines has inspired a teacher to do original work along a similar line. He was delighted to receive thru the mails shortly after the publication of the flat of the Plymouth Rock Canopy monument a very ingenious flat of the new monument to the Forefathers which has been erected on the highest hill at Provincetown, Mass., to commemorate the visit of the Mayflower Pilgrims in



1620 before they proceeded across the bay to settle at Plymouth. The flat which is drawn, represented in its completed form at Plate IV, was made by James Patrick, Grade VII, Governor Bradford School, Provincetown, Mass.

AN ILLUSTRATED QUOTATION

The first illustration on Plate V, a good example of this kind of work, is by Katherine Hayes, VII, Collinsville, Ill. The drawing is in water-color and expresses the glowing light of the late autumn with a skill unusual in a child of Katherine's age. The lettering is thoughtfully done and the whole completed on a single sheet of paper. There is no cutting and mounting of parts.









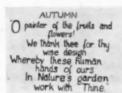




Plate V

A PORTFOLIO OF THANKSGIVING THOUGHTS

Children take great delight in this problem. The portfolios may vary in shape and in size, in amount of decoration, and in color, according to the grade in which they are produced.

The second illustration in Plate V is the front of a portfolio by Violet Castle, of Stockton, Cal. Within the portfolio are leaves containing neatly written quotations from various authors. The original is drawn in ink on ordinary drawing paper.

A BOOKLET OF AUTUMN QUOTATION 34

This problem again is adaptable to every grade from kindergarten to high school. The third illustration in Plate V is from a little booklet of autumn quotations by Samuel Caplowitz, thirteen years old, Wendell Phillips School, Boston, Mass. The book, with leaves 4 x $5\frac{1}{2}$ inches, was made complete from white drawing paper and bound with white thread. The cover was then made of gray paper with laps left and folded in over the outside covers of the booklet. The decoration is in tones of gray and black. The quotation, Autumn, in Plate V shows one leaf from this booklet.

DECORATIVE PICTURES

Effective decorations appropriate to any of the festivals may be made by reducing to the lowest terms almost any picture which the children are likely to find in papers, magazines, or books. Several examples of this worked out in paper are given in this number of The School Arts Book, but perhaps the best way to produce them is by means of the brush with two or three tones of water-color. The fourth illustration in Plate V was drawn by Ione Ostle, aged fourteen, Collinsville, Ill. The original was in tones of gray and black with touches of red.

THE HISTORICAL BOOKLET

This may be adapted to any grade, but is perhaps especially appropriate to the intermediate and upper grammar grades. The sixth illustration in Plate V, a booklet contrasting the first Thanksgiving in 1620 with the last Thanksgiving, 1909, is by Ruth Clark, V, Easthampton, Mass. The pages of this booklet, 6 x 9 inches, made use of the material furnished in the Thanksgiving packet published by the National Arts Publishing Company. It contains an account of the building of the first house at Plymouth. The cover is of ordinary manila drawing paper with the decoration and lettering in colored crayon.

ANOTHER FORM OF THE TOTEM

Plate VI reproduces the work of some boys in the ninth grade, Manual Training School, Denver, Colo. Mr. C. Valentine Kirby, now of Buffalo, & Y., under whose direction they were made, says in accounting for them: "I wanted to introduce a stencil problem that would be as interesting to boys as most stencil problems are to girls. I therefore urged each boy to try to express his chief interest in the simplest



Plate VI

possible way in a sort of trade-mark, or as you say, totem, which could be easily applied to school books and other property. Here are some of the results."

AN ANNUAL SCHOOL CALENDAR

The first illustrations in Plate VII show calendars issued by the Renfrew Grammar School, Adams, Mass. Number 1 is the eleventh annual calendar which the boys and girls have prepared and sewed. The outline picture for the heading is usually the result of a competition. A zinc plate is made from the drawing and the calendar mounts are then printed. All the pupils take part in coloring the pictures and in placing the calendars on the mounts. Number 3 is a suggested modification of the Renfrew calendar for 1908.

AN HISTORICAL CALENDAR

The fourth illustration on Plate VII is from the cover of the Newton historical calendar, published by the Charles C. Burr School, Newton, Mass., under the direction of Miss E. J. McKenzie, teacher, Auburndale, Mass.

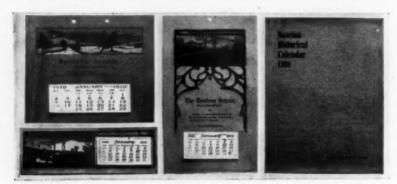


Plate VII

The four pages shown in Plate VIII are typical. The calendar contained upward of fifty half-tone illustrations of local subjects, including all the important schoolhouses of the town, the beautiful views within the borders of the town, historic houses and monuments, examples of school work, school athletic meets, etc. The text gave a practically complete educational history of the school system of the town, including extracts of wills of people who had given land for schools, votes of the town with reference to the adoption of school books and the like. This calendar is perhaps the most valuable historical document ever issued by grammar pupils. Needless to say it excited great enthusiasm, was provocative of an immense amount of painstaking study on the part of the pupils, and was welcomed by the Newton people as a school product.

A CALENDAR OF ILLUSTRATED QUOTATIONS

Plates IX and X are from the calendar published by grammar grade pupils of Cedar Rapids, Iowa, printed from zinc plates from original drawings and colored by hand. The following letter describes how this









Plate VIII

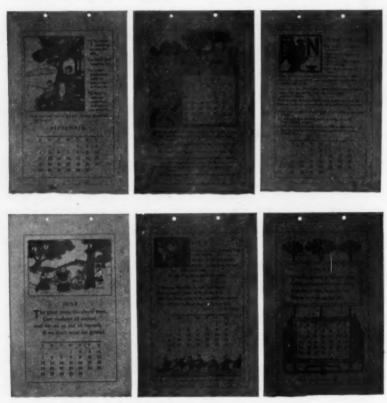


Plate IX

calendar, perhaps the most beautiful in color that has come to the office of The School Arts Book, was produced under the direction of Miss Emma Grattin, supervisor of drawing.

Dear Mr. Bailey:

Our chief object in this work is to give the pupils an opportunity to work out and apply some problems which they have had put up to them in their previous instruction, and without expense to the Board.

Two years ago we got out a calendar entirely during the autumn months, but

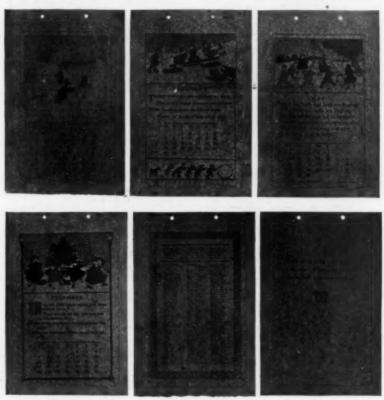


Plate X

it hurried us so much to get them on sale before Christmas that last year we profited by our past experience, taking more time, working out the problems more gradually and more naturally.

We began the work in September, making one calendar page each month during the school year. The drawings were submitted each month by all the eighth grades in the city, each pupil having been given an opportunity to make a drawing, and the best chosen for the final page decoration.

July and August were designed in September and October of the following school year. This plan gives the engravers and printers ample time to do their part in November, and the pupils to apply the water-color.



Plate XI

We are fortunate in having a large, well-equipped art room, 34 x 60 feet, where pupils take their turn by grades in completing the calendars ready for Christmas. Last year we made about three hundred, and sold them at fifty cents apiece. Most of them were sold by eighth grade pupils in the schoolroom to give as Christmas presents. All were sold within a few days and many more might have been sold had our supply not been exhausted. These, however, covered the expense of making them, and we had money left to apply on materials next year, if we decide to continue the problem. We never did any work that so stimulated the interest, enthusiasm, and cooperation as did this calendar work.

Very sincerely yours,

Emma Grattin, Supervisor of Drawing.

HIGH SCHOOL CALENDARS

Plate XI shows two calendars issued by the Washington Irving High School, New York City. The design of the first was the result of competition under the direction of Miss Martha Hurlbut, teacher of drawing. The remaining pages shown in the plate are from the 1910 calendar, each page the result of a competition. The 1909 calendar was printed in outline and colored by the pupils by hand. The 1910 calendar was printed entirely in black from zinc plates made from the pupils' original drawings.

AN A B C BOOK

Plate XII gives representative pages of a printed book for little children made by high school pupils, one of the best art educational problems ever devised. The upper illustration in Plate XII shows some of the high school pupils of Ilion at work upon this problem: a boy engraving a block, girls inking blocks, a girl printing from a block, sample pages and a poster advertising the book in the background.

The second photograph shows, in the background, a border made from pages of the A B C book; pupils at work; and in the foreground engraved blocks from which some of the pages were printed.

Plate XIII gives the cover, title-page, six of the text pages, and the last page of the book, designed, cut upon wood blocks and printed for the children of Ilion, N. Y., by the High School art classes under the direction of Miss Ruth R. Shutts, Supervisor of Drawing. Concerning this problem Miss Shutts writes as follows:

Dear Mr. Bailey:

I am glad of this opportunity of telling other supervisors and teachers about our High School's A B C Book, and hope it may be suggestive of new ideas.





Plate XII



Plate XIII

Last summer I was searching for some plan to interest my pupils in applied design, when this idea came to me.

Each pupil in the High School class was assigned a letter of the alphabet and asked to make a design embodying it with some common object, flower or animal, whose name began with that letter. These designs were worked out in light and dark and then in appropriate colors.

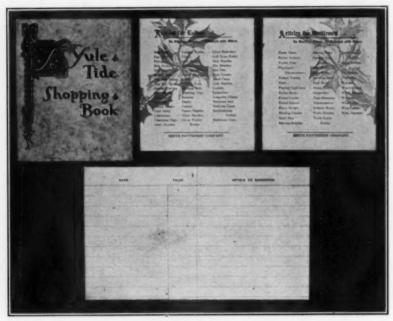


Plate XIV

The designs were then reversed and transferred upon bass wood blocks an inch thick. That part of the design which was to be white when printed was cut down one quarter of an inch. The carving was done with chip carving knives and jack knives, as we had no carving tools at our disposal. There is no period for manual training in our school, so all the work was done after school hours. Both boys and girls, especially those who were hard to interest in other subjects, took enthusiastically to the work.

When all the wood blocks were carved and shellaced, colors were prepared from easy dyes. If a great many prints are to be made from one color, an ink pad will facilitate the work, but a large bristle brush will also apply the color





Plate XV

evenly. If the blocks are printed on cloth, the color must be thin and moist, but if printed on paper, it must be pasty or the color will run out from under the block and spoil a good print.

When we began printing the A B C Book, we called into service an old letter press, which caused the prints to be sharper in detail than we otherwise could have made them. There was never any trouble to get help at the printing. Often we were forced to draw lots to tell who should work the press. When all the letters, the dedication page, finis, and two covers were printed the binding was given to certain girls of the class. The paper copies were bound with raffia while the cloth copies were finished by sewing machine.

Before the Alphabet Books were put on sale the boys and girls designed their own advertising posters. A dado for a child's room was also made, printing the letters upon linen cloth a foot wide.

The enthusiasm which the pupils showed in the making of their books more than compensated for all the time and trouble spent. It is hoped that this small beginning will lead to the introduction of Manual Training in the Public Schools of our town.

Trusting that this brief sketch will be of interest to some one, I remain, Very sincerely yours,

Ruth R. Shutts, Supervisor of Drawing, Public Schools, Ilion, N. Y.

A HOLIDAY SHOPPING BOOK

The cover and four typical pages of such a book, issued last year by the Smith Patterson Company of Boston, Mass., are suggestive of work within the range of possibility for upper grammar and high school pupils. Some record of Christmas gifts is always desirable and the shopping book seems to solve the problem satisfactorily.

BOOK RACKS

Directions for the construction of book racks of various forms will be given in the December number. The design for the decoration of the ends might well be begun during November. Mr. Harold Haven Brown, of the

Stuyvesant High School, New York City, suggests the following problem.

A book-rack end to be made in sheet metal. Each student should interpret this design in two ways, the first showing a pattern for piercing through the metal and the second adapted to an etched pattern on the surface. The difference in these two methods of metal work as well as other simple means of metal decoration should be made clear. Compare the illustrations, Plate XV.

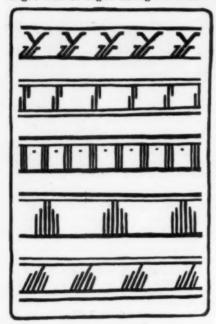


Plate XVI

DECORATED CUPS AND BOWLS

The purchase of cups and bowls in the biscuit stage and the decoration and glazing of these presents fascinating problems for the holidays. Mr. Brown suggests the following notes bearing upon this problem.

Explain the methods of manufacture. Show pictures or actual examples of the article. Speak of its evolution and history.

After studying the shape of the bowl, consider its decoration by means of simple bands of abstract forms. Point out the necessity of good decora-

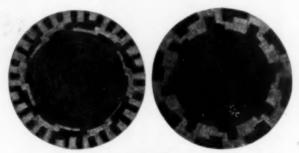


Plate XVII

tion being an inherent part of the object decorated, and dependent upon the material and process of manufacture of the bowl. Make experimental bands of free brush work, Plate XVI, and bands in which the abstract forms are based on a network of concentric circles and radial lines, such as those shown in Plate XVII.

An article by Mr. Boone in this number of The School Arts Book describes the process of glazing.

FREEHAND DRAWING FOR MECHANICAL STUDENTS

The following suggestions for such work are made by Mr. Brown.

Devote an entire month to a thoro review of the principles of the ellipse in the drawing of cylindrical or hemispherical objects, both from nature and from working drawings or memory. Such details as handles, spouts, lips, feet, etc., should be made especially clear in the explanations, and not shirked in the drawings.

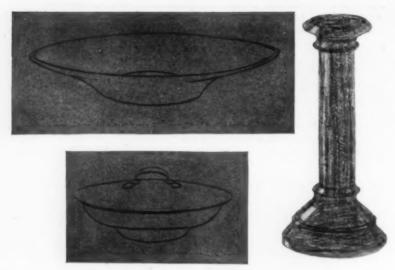


Plate XVIII

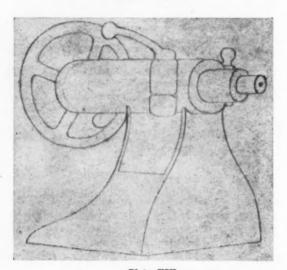


Plate XIX

The illustrations, Plate XVIII, are from high school drawings rendered freehand from working drawings.

Advance students should make studies of the more difficult phases of the circle and ellipse as seen in objects about us. Concentric rims to various utensils, parts of simple machines, etc., offer interesting material. The more talented students should be given something worthy of their skill; for example, such machine details as those shown in Plate XIX, a pencil drawing by T. Harkins, of the Stuyvesant High School, New York City.



HELPFUL REFERENCE MATERIAL

CONSTRUCTIVE PROBLEMS DESCRIBED AND ILLUSTRATED IN PREVIOUS NUMBERS OF THE SCHOOL ARTS BOOK

SPECIAL - THANKSGIVING

Block house, October, 1907, pp. 170, 171.

Booklets, November, 1905, pp. 228, 229; October, 1906, p. 114; October, 1908, p. 140.

Costumes: Colonial, January, 1910, p. 514; Indian, October, 1909, p. 164; Indian blanket and headdress, November, 1909, p. 270.

Illustrations, November, 1902, supplement; November, 1906, supplement.

Invitations, October, 1908, p. 132; November, 1903, p. 112.

Menu, November, 1903, p. 107.

Pictures, mounted, October, 1909, p. 144.

Pilgrim boy, November, 1905, p. 227.

Pilgrims, Story of the, paper cutting, December, 1907, frontispiece.

Pilgrim scenes, October, 1907, pp. 141-143.

Place cards, October, 1907, pp. 147, 152; October, 1908, p. 133.

Plymouth Rock canopy monument, model, October, 1909, pp. 145, 146.

Post card, October, 1907, p. 145.

Powder house, October, 1907, pp. 170, 171.

Souvenirs, October, 1906, pp. 109-112.

Turkey, drawings of, November, 1904, supplement, pp. 141, 143; October, 1905, p. 104; November, 1905, p. 233; November, 1907, pp. 223, 232, 266, 282; November, 1909, pp. 243, 285.

Wigwams, April, 1907, pp. 672, 673; October, 1908, p. 131; May, 1910, p. 917.

CHRISTMAS

Basket, hanging, November, 1906, p. 206.

Booklets, December, 1905, p. 304; November, 1909, p. 249.

Box, December, 1906, p. 342.

Cards, December, 1902, pp. 125-128; November, 1908, pp. 245-250.

Chain, November, 1906, p. 205.

Christmas tree, miniature, November, 1908, p. 239; class, December, 1909, p. 357.

Cornucopias, December, 1903, p. 160; October, 1906, p. 119; December, 1907, p. 366; November, 1909, p. 252.

Gift basket, November, 1908, p. 241.

Gift boxes, December, 1908, p. 329.

Greetings, November, 1901, pp. 6-9; December, 1902, pp. 126-128; December, 1903, pp. 156-159; December, 1904, pp. 210, 211, 237-239; November, 1905, pp. 183, 202-204.

Monograms, December, 1901, supplement.

Paper garlands, December, 1908, p. 324.

Picture, November, 1905, p. 185.

Pine festoon, November, 1908, p. 238.

Santa Claus, December, 1906, p. 330; December, 1908, p. 384; December, 1909, p. 417.

Santa Sledge, November, 1908, pp. 251, 252.

Stars, five-pointed, November, 1906, p. 203; December, 1908, p. 400.

Stocking, paper, November, 1905, p. 184.

Store window with gifts, November, 1909, p. 246.

Symbols, December, 1901, supplement; December, 1903, p. 162; November, 1905, p. 191.

GENERAL

Air pressure apparatus, October, 1906, p. 129.

Alcohol lamp, September, 1906, p. 54.

Animals, paper, March, 1908, p. 572.

Aquarium, September, 1909, p. 16.

Armchair for a doll, November, 1903, p. 118.

Auto-coaster, June, 1907, p. 873.

Baby fence, May, 1907, p. 776.

Bag, braid, June, 1910, p. 1088.

Barometer, December, 1906, p. 327.

Barrel-stave hammock, May, 1907, p. 774.

Barrel-stave jumper, February, 1908, p. 530.

Baskets, April, 1905, p. 453; May, 1905, p. 521; June, 1905, p. 624; May, 1907, p. 734; October, 1907, p. 131; January, 1908, p. 391.

Belt, braid, June, 1910, p. 1086.

Bent iron, February, 1905, p. 337.

Bird houses, November, 1903, p. 114; April, 1906, p. 560; November, 1906, p. 220; February, 1909, p. 613.

Blacking stand, November, 1909, pp. 259, 260.

Blotting pad, November, 1905, p. 175.

Bolt gun, January, 1907, p. 414.

Bolt pistol, January, 1907, p. 416.

Book and letter rack, June, 1909, p. 1049.

Bookcase, revolving, September, 1907, p. 53.

Booklet, April, 1907, p. 683.

Book-marks, November, 1905, p. 186; October, 1907, p. 150; December, 1907, pp. 348, 365.

Book racks, January, 1909, p. 486; December, 1909, p. 381.

Book stall, November, 1907, p. 253.

Bottle imp, November, 1906, p. 230.

Bouncing Bob, February, 1908, p. 530.

Boy's muffler, March, 1910, p. 757.

Brooches or breast pins, June, 1909, p. 1008.

Brush-broom holder, December, 1908, p. 371.

Bureau tray, November, 1909, p. 243.

Burlap and tilo matting articles, March, 1905, p. 393.

Butterfly, March, 1910, p. 785.

Button bag, November, 1906, p. 227.

Calendars, January, 1902, pp. 8, 30, 31; October, 1904, p. 106; January, 1905, pp. 313-315; November, 1905, p. 205; December, 1906, pp. 318-323.

Calendar holder, December, 1909, p. 395.

Calendar mounts, January, 1903, p. 144.

Camp bed, May, 1906, p. 776.

Candleshades, brass, December, 1909, p. 352; Japanese, October, 1907, p. 117.

Candlestick and shade, December, 1909, p. 345. Candy boxes, November, 1905, p. 192; November, 1908, p. 244.

Candy tray, November, 1909, p. 248.

Cardboard cases for books, June, 1905, p. 613.

Card case, October, 1908, p. 134.

Case for blouses, February, 1909, p. 614.

Cases for collars, April, 1909, p. 829.

Case for rubbers, October, 1908, p. 150.

Checkerboard, November, 1903, p. 112.

Child's swing, September, 1907, p. 52.

Children's books, November, 1903, p. 93.

Clipping file, October 1908, p. 138.

Clock case, November, 1907, p. 245.

Coal shed, January, 1907, p. 391.

Color disc, November, 1906, p. 210.

Color wheel, October, 1909, p. 159.

Cook-book, March, 1906, p. 475.

Copper bowl, October, 1904, p. 70.

Costumes: Colonial, January, 1910, p. 514; English peasant, November, 1909, p. 272; German maiden's, December, 1909, p. 389; Harvest, September, 1909, p. 62; Highland, March, 1910, p. 758; Indian, October, 1909, p. 164; Irish bard, May, 1910, p. 974; Daisy, April, 1910; p. 864; Spanish, June, 1910, p. 1900; Swedish, February, 1910, p. 645.

Cross-stitch embroidery, December, 1903, p. 142.

Darning balls, October, 1909, p. 157.

Dart, October, 1906, p. 127.

Dials, December, 1905, pp. 248, 249.

Dicky or protector, April, 1910, p. 863.

Doilies, June, 1904, pp. 474, 477; May, 1910, p. 921.

Doll houses, September, 1907, p. 63; October, 1909, p. 103.

Doll's muff and tippet, December, 1909, p. 387.

Dolls' wardrobes, February, 1907, p. 503; March, 1907, p. 590; April, 1907, p. 665; May, 1907, p. 778; September, 1907, p. 57; October, 1907, p. 162; November, 1907, p. 255; December, 1907, p. 351; January, 1908, p. 442; February, 1908, p. 532; March, 1908, p. 621; April, 1908, p. 713; May, 1908, p. 814; June, 1908, p. 900.

Drawing file, April, 1907, p. 684.

Dutch wind-mill and weather vane, March, 1910, p. 753.

Easter symbol, chick and coop, March, 1907, p. 600.

Enamel work, June, 1910, p. 1097.

Envelopes, September, 1906, p. 21; June, 1907, p. 867; December, 1909, p. 416.

Equipment for a canoe-camp trip, May, 1908, p. 809.

Experiments with liquids, March, 1907, p. 587.

Fan vane, November, 1908, p. 245.

Finger ring, January, 1910, p. 520.

Flags, November, 1903, p. 112; February, 1907, p. 471.

Foot stools, January, 1910, pp. 507, 508.

Furniture, doll's, November, 1906, pp. 212, 213, 225, 226; paper, October, 1908, pp. 135, 136; March, 1910, p. 747.

Garden furniture, April, 1910, p. 812.

Glove box, November, 1905, p. 198.

Graduation program, June, 1902, p. 9.

Grocer's list, December, 1905, p. 251.

Groups of fruits and vegetables, October, 1909, pp. 138, 139.

Guide Book cover, June, 1909, p. 1059.

Hallowe'en lanterns, October, 1907, p. 159; October, 1908, p. 170.

Hammock, toy, April, 1904, p. 347.

Hand bag, April, 1910, p. 861.

Hat bag, March, 1909, p. 717.

Hat rack, April, 1909, p. 821.

Hero's fountain, December, 1906, p. 321.

Holder, January, 1907, p. 416.

Hood, February, 1910, p. 642.

Hunting knife, September, 1909, p. 57.

Imitation stained glass windows, June, 1903, p. 289.

Indian canoe, and other articles, April, 1907, p. 623.

Indian club, September, 1909, p. 57.

Indian club swinger, April, 1910, p. 859.

Indian village, November, 1909, p. 303.

Ink well, November, 1903, p. 116.

Jack-o'-lanterns, October, 1907, p. 159.

Jardiniero and book stand, February, 1909, p. 603.

Jewel box, November, 1909, pp. 254, 255.

Jewelry case, May, 1909, p. 949.

Jumping-jack, November, 1909, pp. 250, 251.

Key-holder, December, 1909, p. 418.

Knife tray, November, 1903, p. 118.

Kites, February, 1910, p. 598.

Labels for fruit jars, October, 1907, p. 176.

Labyrinth, November, 1903, p. 112.

Lamp mats, May, 1910, p. 963, 965.

Lamp screen, December, 1904, p. 216.

Lamp shades, December, 1903, p. 161; March, 1904, p. 283.

Lanterns, brass, November, 1907, pp. 224, 261, 262.

Letter file, October, 1908, p. 137.

Loom weaving, March, 1905, p. 391.

Magic bill book, November, 1906, p. 209.

Magic fountain, November, 1906, p. 228.

Mallet, November, 1909, pp. 265, 266.

Manila cover for book, October, 1906, p. 117. Marble bag, March, 1910, p. 755.

Match boxes, December, 1904, p. 222; September, 1908, p. 62; March, 1910, p. 765.

May baskets, April, 1908, p. 669; April, 1910, p. 807.

Memorandum pads, November, 1907, p. 240; December, 1909, p. 418.

Model stand, November, 1909, p. 225.

Models illustrating modes of water transportation, December, 1909, pp. 414, 415.

Monitor, February, 1910, p. 639.

Motto cards, October, 1906, pp. 117, 118.

Mouse trap, February, 1907, p. 502.

Night light, February, 1910, p. 652.

Noah's ark, November, 1908, p. 247.

Note-book covers, November, 1907, p. 267.

Paper doll, November, 1909, p. 301.

Paper knives and letter openers, May, 1908, p. 778.

Paper weaving, March, 1905, p. 388.

Paper weights, December, 1909, p. 384; May, 1910, p. 981.

Parlor quoits, January, 1908, p. 440.

Pasteboard box with sliding cover, October, 1906, p. 120.

Pen and ink stand, October, 1908, p. 144.

Pendant, April, 1910, p. 870.

Pennants, May, 1910, p. 1006.

Pen tray, October, 1909, p. 169.

Pen wipers, January, 1902, p. 8; June, 1904, p. 474; November, 1905, p. 187; November, 1906, p. 208.

Pin cases, November, 1906, p. 208; November, 1908, p. 265.

Pin tray, November, 1906, p. 208.

Pocket Case, November, 1905, p. 188.

Portfolios, May, 1904, p. 405; May, 1909, pp. 931, 970.

Portrait calendar, October, 1907, p. 151.

Postal card album, October, 1906, p. 127.

Pottery, November, 1904, p. 111; March, 1906, p. 483; April, 1906, p. 549; February, 1909, p. 635; December, 1909, p. 329; May, 1910, p. 925.

Pottery kiln, May, 1906, p. 635.

Pump, force, January, 1907, p. 419; lifting, January, 1907, p. 417.

Push cart, November, 1906, p. 214.

Raffia table mat, November, 1907, p. 252.

Ring-toss, January, 1908, p. 439.

Rug, bath, January, 1910, p. 512; hooked, January, 1905, p. 272; two-strand, October, 1909, p. 162.

Safety pockets, May, 1909, p. 951.

Sandals, May, 1910, p. 970.

Scarf pin, November, 1909, p. 278.

Scent pack, June, 1904, p. 473.

School bags, woven, May, 1906, p. 622.

School booklets, May, 1904, p. 408.

Scouring box, November, 1907, p. 243.

Screen, December, 1904, p. 220; December, 1907, p. 308.

Sewing bag and contents, December, 1908, p. 379.

Shoe polish box, December, 1907, p. 348.

Shield, American, February, 1908, p. 548.

Siphon, March, 1907, p. 589.

Skees, January, 1910, p. 509.

Skee press, February, 1910, p. 675.

Sleds, November, 1903, p. 116; November, 1906, p. 206.

Slippers, woven, June, 1910, p. 1130.

Sofa cushion cover, June, 1904, p. 481.

Sponge bag, September, 1908, p. 67.

Stencils, June, 1905, p. 605; June, 1908, p. 869.

Stern-paddle boat, October, 1909, p. 159.

Stools, December, 1904, p. 199; November, 1908, p. 256.

Stud tray, November, 1908, p. 242.

Table mat, September, 1909, p. 65.

Tabourets, February, 1910, pp. 636-638.

Tam-o'shanter cap, May, 1910, p. 972.

Targets, November, 1903, p. 112; January, 1907, p. 416.

Tie holder, November, 1909, p. 268.

Toboggan cap, February, 1910, p. 642.

Tooled leather, December, 1906, p. 276; June, 1908, p. 857.

Toothbrush holders, November, 1906, p. 216; October, 1908, p. 150; March, 1909, p. 708.

Totems, May, 1910, p. 962.

Towel, linen, June, 1904, p. 475.

Toy pistol, November, 1909, p. 252.

Toys, wooden, December, 1907, p. 346.

Traveler's companion, January, 1909, p. 495.

Triptychs, December, 1903, p. 164; December, 1907, p. 365; November, 1909, p. 257.

Tumbler cover, December, 1905, p. 247.

Umbrella stands, March, 1908, pp. 618, 619; April, 1910, pp. 855, 857, 858.

Valentines, February, 1904, insert; February, 1907, pp. 509-512, 524; February, 1908, pp. 500, 544.

Wall bracket, November, 1906, p. 179, November, 1907, p. 241.

Wall match pockets, November, 1903, p. 116; November, 1906, p. 217.

Wall pin shield, November, 1909, p. 256.

Washcloth, September, 1908, p. 67.

Waste basket, cardboard, October, 1906, p. 124.

Waste box, May, 1909, p. 938.

Watch fob, metal, September, 1909, p. 68.
Water wheels, April, 1907, p. 663.
Whirligig, November, 1906, p. 207.
Whisk broom holder, November, 1905, p. 195.
Windmill, March, 1907, p. 587.
Window transparencies, October, 1907, p. 112.
Workbench, etc., September, 1906, p. 51.
Yacht model, June, 1910, p. 1083.



THE WORKSHOP

PAPER CONSTRUCTION

To the workers with little children, November suggests such a multitude of things to do with so many kinds of materials, that there is danger of crowding out the "three R's."

Quite in keeping with the spirit of the month, however, is the making of a pattern for a Puritan cap like the one shown at A in Plate I. Having followed the diagrams previously given, this model will be very easy.

In folding the cap, the three squares are lapped so that one is exactly over the other, the middle one, preferably, being on the inside. It is not intended that the result shall be used as a cap, but that it shall serve as a pattern for one to be made of cloth — of the same size for a doll or large enough for the child to wear as part of the Thanksgiving Day costume.

A similar cap, to be used as a dusting cap, might be made for a Christmas gift. It looks well, and adds to the problem in sewing, to make the part folding back from the face a separate piece, — either piece, then, being white, the other colored.

The formation of habits of economy is most essential in the training of children. While most of the construction work with small children requires large pieces of paper, there are many ways in which the scraps can be used, and in saving them the ingenious teacher will provide material for many periods of seat-work. Some suggestions for copying or originating designs for cloth are given at B, C, and F, the children making a "picture of a sample of cloth." Colored crayons are very satisfactory for such work and give opportunity for very practical training in color harmony. If the school is fortunate enough to have a doll-house, the wall papers, carpets and rugs can be made.

An interesting line of work, too, is in handkerchief borders, and incidentally it may help to bring more and cleaner hand-

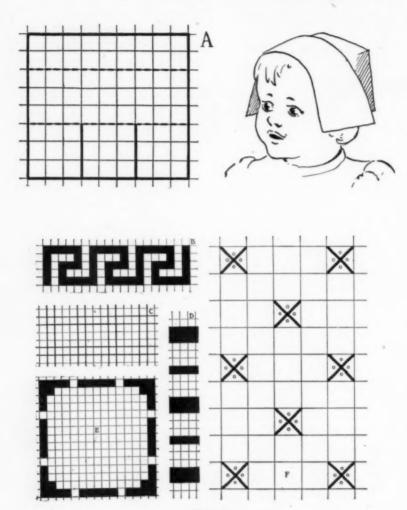


Plate I

kerchiefs into use in schools where they are sadly needed. Many simple and interesting units can be found on the children's handkerchiefs with colored borders that are so popular at Christmas time, of which examples are shown at E and D in Plate I.

The squared paper may also be used for diagrams, such as the arrangement of furniture in the schoolroom, the school garden, streets, etc.; for illustrative teaching, such as showing the construction of a brick or stone wall; and for working out a great variety of problems in arithmetic. Sometimes forms cut by the smallest children are assembled on a large background and with the aid of drawing made to look like a picture, in which case the squared paper may be used to advantage in making a house, fence, or ladder.

In fact, the teacher with a good supply of squared paper at hand will find an effective stimulus, not only to her own inventive powers, but to those of the children. If, after a little, she will some day give them several scraps, with colored pencils, scissors, and paste, she will be reasonably sure to get something worth while.

> ANNA J. LAMPHIER North Adams, Massachusetts

AN EMERGENCY LOOM

THE alert supervisor or teacher is always on the lookout for ways of utilizing material at hand so as to get the greatest returns for the least amount of money expended. Under such conditions the chalk-box loom was invented. It is very simply made; one box will make two looms. If after taking the box apart it does not seem firm it may be strengthened by

gluing or nailing a small block of wood in the corner, as seen in Plate II at 1. Looms made in this way will last for years. It takes ten and one-half feet of warp to string the loom. Fasten the thread to the upper left-hand tooth and proceed to lay the warp as shown in the illustration at 2. When this is completed there should be fifteen strands. Now weave in the woof, weaving under one strand of the warp and over the next just as you would on any other loom. If borders are

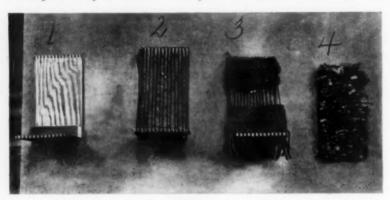


Plate II

to be used in the rug (and this I think is advisable with even young children, for they lend life and interest to the plain surface), it will be found a great help to have the child work from the top and bottom as in this way they can more easily make the ends the same. See 3 in the illustration. One value of using such devices in the schoolroom is that they put the child on the alert. He will go home and see ways in which he can utilize odds and ends that under ordinary circumstances he would not even think of using.

After a chalk-box lesson, one little girl went home and

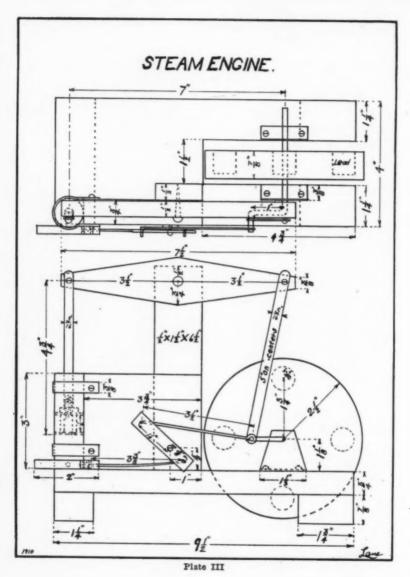
made a rag carpet rug, such as that shown at 4, on a loom made from a strong cardboard box. Children often bring in rugs, bags, mats, etc., made from little pieces of cord that they have saved from parcels. Surely this is one way to teach a child to observe, to use his hands, and to make the most of what he has.

ALICE HENRY
Assistant Supervisor of Art
Pittsburg, Pennsylvania

WALKING-BEAM STEAM ENGINE

PLATE III gives working drawings, and Plate IV a picture of another model that "really goes," for which most boys can find the materials, not offered by the Manual Training or home shop. Besides wood, nails, and screws, there will be needed a bicycle hand pump of brass, one ½" x ½" bolt, two ¾" washers, a bicycle spoke and two nipples for the same (an old wheel will furnish these), brass or tin for bearings, rods and levers, heavy wire for the shaft (the handle of a cottolene pail will answer), some scrap lead with which to weight the fly-wheel, a half-gallon can for the boiler and a piece of rubber tubing.

Base, Cylinder-support, Upright, Walking-beam and Flywheel: Make these pieces and the three small blocks under the base of white-wood, being careful to have each piece square and true; fasten together with screws or nails. Drill four 3/4" holes nearly thru the flywheel, as indicated in the drawing and pour them full of lead. (The lead may be melted in an old iron spoon or small sheet-iron frying-pan if a ladle is not at hand.) When the lead has cooled, lay the wheel flat on the bench and pound lightly on the lead to make it tight in the wood.



Cylinder, Piston and Valve: Saw or file the bicycle pump off three inches from the closed end, being careful not to bend the shell out of round; in the same way cut a piece from the central tube or plunger of the pump two inches long. Drill 1/8" holes near the bottom of the cylinder and in the centre of the side of the small tube; solder these together at right angles to each other, with the holes opposite; fasten the cylinder to the end of the support with metal bands or wire. With a hacksaw split the 1/4" x 11/4" bolt for 1/4" from the end and drill a small hole thru the ends so formed for the pin which holds the connecting rod; cut one of the 3/4" washers on the bolt, then a piece of 1/2" dowell rod, thru which a 1/4" hole has been made, then the other washer and the nut; wind the space between the washers with string for packing. The valve is made by cutting off the spoke nipples about 1-16" from the head, so that when the two heads are screwed on the spoke again, they form a small spool on which thread may be wound for packing; cut off the spoke for the valve stem, leaving 1/4" to be bent at right angles for the joint. The rod connecting the top of the rocker and the crank should be made of a piece of the spoke or wire.

Shaft, Connecting-rods and Pillow-blocks: Make the shaft perfectly straight except the crank, which should have 1" throw. Drive the shaft into a small hole in the fly-wheel. The connecting rods may be made of 20 gauge brass, of tin doubled to stiffen it, or of wire; the pillow-blocks of brass, stove-pipe iron or tin. A metal support may be made for the outer side of the walking-beam as in the illustration.

Boiler: A half-gallon oil can or a can with a tight fitting cover, like some cottolene and floor wax cans, may be used. The latter should have part of a brass rifle shell, or other tube, soldered to it, to which to attach the tubing. The slip cover and tube answer for a safety valve; but it is well to remove the boiler from the fire if the engine is stopped.



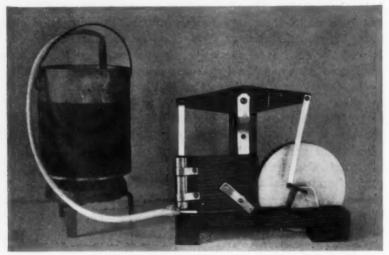


Plate IV

The upper illustration is from a photograph of a junk engine which was made by an eighth grade boy. The cylinder was part of an air gun, the guide and crosshead part of a curtain fixture, the fly-wheel came from a barn door, the hangers, shaft and bearings from a sewing machine. This engine has a reverse gear. The lower illustration is from a photograph of the walking-beam engine described by Mr. Lane.

Operation: Be sure that all the moving parts work freely; a little oil in the top of the cylinder, in the valve tube and on the bearings will help. Fill the boiler half full of water and place over a hot fire. When there is a good pressure of steam, start the wheel. It will be interesting for the engineer to find out which way it will revolve and why. Many slight changes may be made to adapt the materials and tools at hand to the problem.

FRANK P. LANE
Hill Institute
Northampton, Massachusetts



AN EXHIBIT

FROM THE TRAINING SCHOOL CONNECTED WITH THE STATE NORMAL SCHOOL OF ONEONTA, NEW YORK

WORK OF PUPILS, GRADES II TO VIII, UNDER THE DIRECTION OF MR. FRANK G. SANFORD, SUPERVISOR OF HANDICRAFT



No. I. — Indian shirts, head bands, paper wigwams, and canoes, in connection with Hiawatha reading. This work planned by Mr. Sanford and taught by the regular teacher, Miss Jennie Green, Grade 2.

No. II. - Model of a brig-of-war made by Sherman Fairchild, Grade 8, age 14.

No. III .- Model yacht made by Willard Koehler, Grade 6, age 13.

No. IV.— Starting for a ski trip. Most of the skis were made in the school shop—
6th, 7th, 8th grade, and high school boys. Mr. Sanford is in this group, second from the left.

No. V.— The work of one boy, in oak. Lloyd Webb, Grade 8, age 16. Besides this he helped on several pieces for the school.

No. VI .- The work of 7th and 8th grade boys, mostly in oak.

No. VII. - Doll bungalow, built by boys in 5th, 6th, 7th, and 8th grades.

No. VIII.— Two model yachts and the maker of one of them, Howard Olin, Grade 6, age 13.

No. IX .- Three ship models.

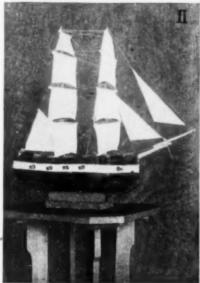
1. Model of the Mayflower, made by Stanton Pendleton, age 14, Grade 8.

2. Viking ship, made by 5th grade boys.

3. Santa Maria, made by 7th grade with Mr. Sanford's assistance.

No. X .- Side view of the Mayflower.



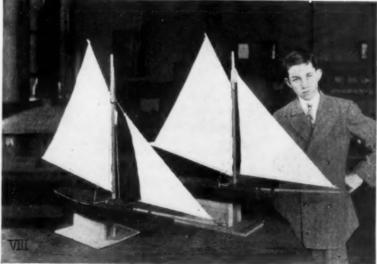


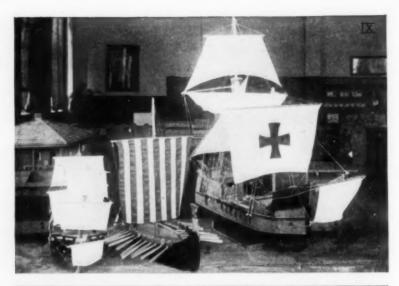


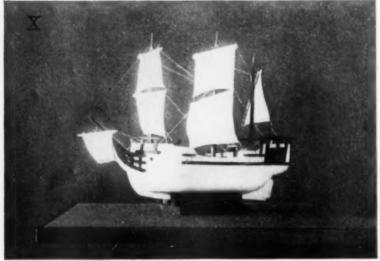














A decorative cutting, the Coming of the Pilgrims, by Charles Manship, a third grade boy in the Bancroft School, Sioux City, Iowa. The original is in white on a dull blue-gray ground, and is a charming piece of decoration.

EDITORIAL

I N that wholesome little volume, Some Great Stories and How to Tell Them, Richard Wyche presents a fascinating glimpse into a country schoolroom. Here is the account, somewhat abridged, of his experience:

"Once upon a time I undertook to teach a little school in a far-off seacoast town in the South. The little village was on a sandy bluff over-looking the sound and the sea. Cut off from the mainland by an impossible swamp in the rear, yet shut out from the great Atlantic by an ever-shifting sand bar that lay for leagues along the sea coast, it gave the little town an ideal harbor of shallow water, the home of fishermen and oystermen whose cottages were scattered for miles along the sea-coast.

"Being isolated, the inhabitants were compelled to rely upon themselves and in doing this had developed a solidarity of community life and a manhood and womanhood of purity and simplicity that was as refreshing as the breezes that ever swept its shores.

"Amid such surroundings I began to teach. Not having libraries

or lectures to help me, I too must depend on self. . . .

"One day I told the class the story of 'Hiawatha's Fishing.' Every child listened with rapt attention. I had found something that they were interested in. I requested the children to write the story out for their lessons the next day. The majority of them did so, and read the story as they had understood and written it down. One little fellow said, 'I ain't got no pencil,'—which meant that he didn't write it. 'Tell it then,' I said. He told it in such a vivid and realistic way that the class applauded. I had found something that the child liked. The second day I told the story of 'Hiawatha's Fasting,' then 'Hiawatha's Friends,' and so on, two stories a week, until we had told the whole story of Hiawatha.

"When the child told the story orally or on paper, retelling it in his own words he created afresh the picture, thereby becoming a creator and an artist himself. "One day I saw the children playing out on the campus, and on making inquiries they said, 'We are playing Hiawatha and Mondamin and Old Nokomis.' They were dramatizing the story. It was taking effect. Had I been a trained teacher I would have let them do it in class as a part of their work. Twice a week we got the words for our spelling lesson from the story. The children were so much interested in Hiawatha that they wanted to make pictures of Hiawatha. Then I let them illustrate the story, writing in their composition books the story and illustrating it. As we studied geography the upper Mississippi Valley and the Lake Regions all took on new meaning because Hiawatha had once lived, toiled, and suffered there.

"What had I done for those children? I had fed their souls,—given them a masterpiece of literature. Starting with the childhood of Hiawatha we had followed him and admired him. We had roamed through that fairyland of dark green forest, heard the whispering pines; saw Hiawatha when he caught the King of Fishers, 'Slew the Pearl Feather,' prayed and fasted for his people, punished 'Pau-puk-kee-wis,' wooed and won Minnehaha, and when his task was done, sailed away into the fiery sunset.

"That something inexpressibly sweet and beautiful that I felt in the vision hour, and longed to impart to the children and heretofore had not been able to, I had at last found incarnate in a hero, while the music, meter, and imagery of poetry had awakened the sense of the beautiful and revealed a new world to the children. New life had come into the school. It had been born again and born from above.

"Two months had passed. I had made an experiment. It had succeeded. Grammar, language, composition, spelling, drawing, story telling had been taught by that method. Formal language had become linked to literature and thereby to life. The formal had become an expression of the spiritual."

Of course a schoolroom can be like this, only when a Richard Wyche is teaching in it; but how fine it would be to have such schoolrooms everywhere, schoolrooms in which the children are happily growing under the inspiration of a wise teacher with high and clear ideals. Such teachers are to be found now in every part of our country. They would increase

rapidly if encouraged. We talk of self-government for the children, when shall we allow the teachers self-government? As soon as a teacher is discovered who gives promise of ability to secure this rational correlation of topics, she should be given free rein. For her children courses of studies should not exist; they should exist for her alone, merely as a check list for her convenience.

During November and December the provocations to this sort of work are almost irresistible, in the lower grades quite so. That such work is increasingly recognized as legitimate during these months, is a good sign. Wherever possible, therefore, the teacher will plan, early in November, her central topics related to Thanksgiving, Christmas, and New Year's, and organize around these all others. In the lower grades the emphasis may be upon the physical and the reminiscent, but later it should shift to the historical, the ethical, and the spiritual.* The individual teacher, knowing the powers of her own pupils, will be the best judge in the selection of topics. In every grade, however, the larger and more inclusive the central topics the better, provided they be not indefinite.

¶ The Annotated Lessons this month deal chiefly with topics related to Thanksgiving. Next month they will be related to Christmas. This month the School Calendar is also prominent as a topic related to New Year's, for the reason that good school calendars cannot be turned out at short notice. Moreover, if they are to be sold by the children they must be out early before the arrival of the free advertising calendars. Many objects suitable for Christmas gifts require much time in the making, and must also be started early. Hence the Helpful

^{*} I do not use this word in the narrow sense, but as opposed to the material. To children of the adolescent period the Thanksgiving dinner and St. Nicholas should not have first place.

BOOKLETS EDITORIAL

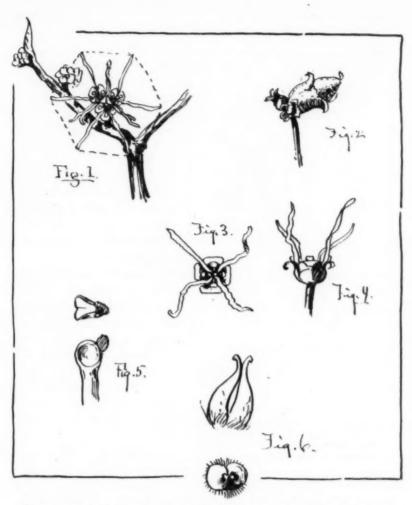
Reference Material includes references to the three groups of projects.

The tendency always with the beginner is to attempt too much, and to produce elaborate results. Let us aim simplicity and excellence. "One thing at a time and that done well," is better than several things at the time and all done ill! A booklet is always a good project. It should involve the following points:

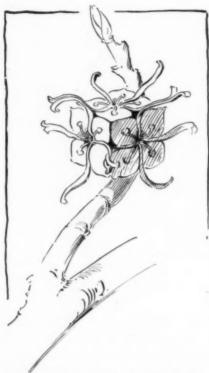
- A good plan size, shape, arrangement of text, illustrations, and ornament appropriate to the subject matter.
- Good technique kinds of paper, mediums, (pencil, crayon, water-color, ink), margins, handwriting, lettering, drawing, thoughtfully and skilfully managed.
- Beauty of appearance the color scheme, the decorative features, the style of handwriting and lettering, producing a consistent whole, giving pleasure to the trained eye.

These are the points upon which to judge the pupil's work, esthetically, in every grade, but always with the particular grade in mind. In the lowest grade, "if there be first a willing mind, it is accepted according to that the child hath, not according to that he hath not; but to whom much has been given, [during eight years of school life], of him should much be required."

¶ The month of November is rich in symbolic material. Its zodiacal sign is Sagittarius, the patron of the hunter and the chase. Sagittarius is the celestial name of Chiron, the wisest and best of the Centaurs, the fabulous inhabitants of ancient Thessaly. All the most distinguished heroes of



Studies from the witch-hazel. 1. Growth of the blossom in groups of three, the four ribbons of each flower cooperating to form a hexagonal design. 2. The form in which the granaries frequently develop. 3. Front view of a flower. 4. Side view of a flower. 5. Top and side view of a stamen. 6. Two views of the pistils.



A rough sketch of a flower group of the witch. Shoulder grown into wings. hazel, showing the usual arrangement of Other interpretations of the flowers in a group of three corresponding to three sides of a cube. the signs are given on

Grecian story were taught by Chiron. Accidentally wounded by one of the poisoned arrows of Hercules, although immortal he would not live longer. and gave his immortality to Prometheus, whereupon Zeus placed Chiron among the stars forever as Sagittarius. A modern German interpretation of the sign is given in the rectangle on page 305; the walking centaur, on page 336, is from the cover of the St. Nicholas: the centaur rearing and shooting, on page 338, is from the cover of The School Arts Book for November, 1906; Albert Durer drew Sagittarius with a mane on each shoulder grown into wings. the signs are given on pages 259, 296, and 331.

The name November comes from the Latin novem, nine — for the month was the ninth in the old Roman year. This fact suggested the design of the tailpiece, page 237. Effective decorative spots may be produced by utilizing the letters of the name of the month, in full or abbreviated. See tailpiece, page

289. The design on page 268 is from the type foundry of Emil Gursch, of Berlin; that on page 327 is a drawing by Rachel Weston of Fryeburg, Maine, suggesting the Baby's Thanksgiving. The bird of the month is of course the turkey, of which many interpretations will be found in previous November numbers.

■ The flower of the month is the Witch-Hazel, which
is found from Maine to Florida, and as far west as the
Mississippi at least. Colonel Higginson calls it "grotesque,"
and says its blooming is the epilogue of the annual drama.
Elizabeth Akers exclaims,

"A wondrous bush, beplumed from root to tips
With crimped and curling bloom of shredded gold!"

To come upon its sparkling yellow in the gloom of the November woods is a thrilling experience. On page 315 is reproduced a group of sketches I made in Ashburnham, Mass., November 4th, 1892, while waiting for a train; and on page



Five decorative interpretations of the front view of the witch-hazel flower, based on Figure 3, on page 315.

316 is a sketch drawn in the woods, North Scituate, in November, 1908. This gnome-like laggard of the race of flowers is endlessly suggestive of odd decorative forms. Here are a few based on the front view of a single blossom.

The birthstone for November is said to be the topaz; but Ruskin would make it the emerald. The pure green of the emerald is an appropriate color for Thanksgiving, for it is the symbol of

good deeds, the best tokens of a thankful heart. It symbolizes also fruitfulness, prosperity, a long life, and immortality.

¶ Thanksgiving is sure to call up for annual review all the forefathers, although Forefathers' Day falls in December. The seal of the Pilgrim Ship, by a boy in a lower grammar grade



somewhere, is therefore not out of place as a symbol appropriate to the season. The little chap who cut this masterpiece from paper failed to write his name on the back of the sheet.

Here is the pictorial basis for other designs of a similar nature. This picture, Governor Winthrop's fleet in Boston Harbor, by William F. Halsall, the

well-known marine painter, is owned by Mr. Walter B. Ellis, of Boston, and is here reproduced by his kind permission.

The ship in the foreground is the "Arabella" which brought to America the Charter of the Colony of Massachusetts Bay, the beautiful Arabella Johnson, for whom the ship was named, sister of the Earl of Lincoln, Governor John Winthrop, Sir Richard Saltonstall, Deputy Governor Thomas Dudley, Simon Bradstreet, and many another famous forefather. The fleet reached the new world in June, 1630. That summer was so severe a trial to the colony that July 30th was set apart as a day of fasting and prayer. The first Court was held August 23d. August 27th they had completed the organization of the first church in Boston. On the 30th Lady Arabella died. September 7th the court

EDITORIAL PEGASUS



Governor Winthrop's Fleet in Boston Harbor, by William F. Halsall. Reproduced by permission of the owner, Mr. Walter B. Ellis, of Boston.

ordered that Trimountain be called Boston. On the 27th Richard Clough was punished for selling "strong water." October 19th the "General Court established the government." December 6th Governor Winthrop and his assistants agreed to fortify the neck between Boston and Roxbury. Thus in the autumn of 1630, ten years after the landing of the Pilgrims at Plymouth, the Puritans got themselves settled in Boston. Mr. Halsall, himself a sailor, has given us reliable pictures of the ships of the time.

This will help in properly illustrating language papers, and in the preparation of appropriate decorations.

¶ The cover stamp this month is from the reverse of one
of the uninscribed silver coins of Agathocles of Syracuse, issued about the year 300 B. C. It represents Pegasus, the
winged horse which sprang from the blood of Medusa when her
head was struck off by Perseus. In the old days Pegasus was
famous as the steed of Bellerophon, but in our time he is
heard of oftenest as the steed of the Muses, — the steed on which

FRONTISPIECE * EDITORIAL

the poet rides in his flights of inspiration. Perhaps there is no more amusing reference to this famous charger than that of Burns in his Epistle to Davie:

My spaviet Pegasus will limp,
Till ance he's fairly het;
And then he'll hilch, and stilt, and jimp,
And rin an unco fit.
But lest then, the beast then
Should rue this hasty ride,
I'll light now, and dight now,
His sweaty, wizen'd hide.

Pegasus must be related in some way to the Centaur, the celestial sign for November, for when he escaped from Bellerophon, the Greeks said, he went on to heaven and made his home amid the stars.

The School Arts Book has the great honor of presenting to its subscribers as a frontispiece this month, the reproduction of a still-life painting by Wm. M. Chase. The original was hung in this recent retrospective exhibition, and claimed its full share of attention. The subject, prophetic of something rich and sweet, long associated in history and literature with Thanksgiving, is treated with such a surprising glory of color that even amid more famous masterpieces it could not be overlooked. The canvas seemed to irradiate a golden light like a live coal. It illustrates the three points which, according to Mr. Chase, a fine picture should have, namely, "Truth, interesting treatment, and that quality which comes as a result of a perfect balance of all the parts." Mr. Chase granted permission to reproduce this picture most gladly when he knew that it was for the children to see. The original, valued at \$4000, was insured, moved to the photo-engravers, and returned, under the personal supervision of Mr. James

Hall of New York. The children ought to be told an incident recently reported in "The Outlook," by Mr. Walter Pach, as follows:

"Won't you say a little more of your own pictures, Mr. Chase? Which do you consider your masterpiece?"

"It is that one." We look in the direction he points, and see only a blank canvas in a frame, high up on the wall.

"Yes, that is my best work. I have painted on it thousands of times, and I know that I am getting on with my art because each year I paint a better picture there. Not that I shall ever actually touch a brush to that canvas; it is for the pictures that I paint in my mind, for the ideals toward which my actual works are directed. I am sorry I cannot show you that picture quite as I see it; I am always trying, but it keeps ahead of me the more I advance, and must remain something that no one can see but myself—the full measure of what my years as a painter have led me to realize of life and nature and art."

¶ The Supplementary gives Plates IX, X, XI, XII, of the series begun in September, by Miss Child, presenting in graphic form the course in Elementary Design given at the School of the Museum of Fine Arts, Boston, under the direction of Mr. C. Howard Walker. As a means of developing and directing originality in children, this course is of unusual value to teachers.

¶ Here is an incident related by Mrs. de la Pasture, recently reported in "The Outlook":

I showed an American artist a sketch done by a clever child. His face lit up. "Why, now," he cried, "that's good. The coloring's fine. He'll get on, sure."

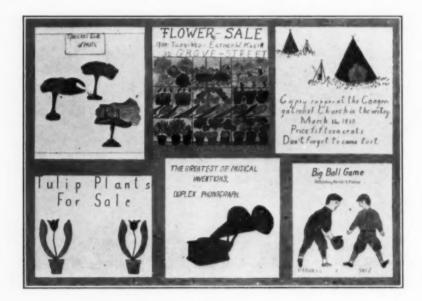
I showed it to an English artist. He examined it cautiously and remarked: "I can't tell you all the faults at one glance, but I can see it's a little out of drawing."

Which type of critic are you?

CORRESPONDENCE

My dear Mr. Bailey:

I am sending you under another cover a complete lesson, forty minutes, Grades VII and VIII together, which I think is a good set — original and careful. The lesson, the itself a spontaneous effort, was the result of preliminary drill.



As the requisite in every successful drawing is interest, it is a good rule at the outset of a lesson to be so enthusiastic that the children will get the spirit and feel that what they are about to do is really worth while. In the subject of the simple making of an alphabet, the interest is apt to wane; even in the High School the boys and girls work hard at the decoration but are inclined to feel that they need not bother with the lettering; they can leave that to the printer.

However, the grammar school pupils to whom we are indebted for these posters were patient with the making of their alphabet, learning from the same that each letter is in itself a design and must fit the sheet upon which it is printed.

Afterward, they tried a motto adding to their knowledge spacing between words and the filling of a given oblong.

The next attack was space division; the problem was a frame with an oblong or elliptical opening suitable in size, shape, and view for a photograph. In this lesson they learnt that nothing must detract from the picture so the decoration in most cases consisted in a band, line, or series of lines conforming to the paper or opening. Then we did a cover for the Christmas story; next, one for Washington's Birthday. Here we talked of appropriate and symbolic decoration, subordination of detail, the necessity of keeping the title in the space blocked in for it and the relative size of all.

In order to give the class an adequate idea of the importance of lettering and its wide range, for this last lesson, they were given the following suggestions:

Posters, announcing all forms of entertainment; the advance sale of books or magazines; concerts, plays, or musicales; signs for a jeweller, barber, or cobbler; announcements of openings of new departments or the closing out of the same; an Easter or Christmas sale; auction; show or fair, etc. I hoped that the principles studied previously would now be second nature and was gratified to have a complete set of careful and varied drawings.

The School Arts Book has been a good friend to me and I hope that this may be of service to others thru your magazine.

Sincerely yours,

Ethel Wingate Ratsey, Needham, Mass.

The Progressive Printery,
Port Clinton, Ohio.

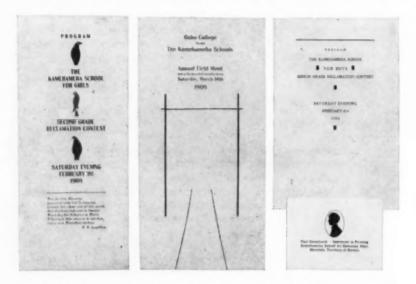
Editor School Arts Book.

Dear Sir:

Your article in June "Printing Art" was thoroughly enjoyed. I am an enthusiast on training school children in the use of type and teaching them

the processes of printing—not with a view of making them all printerworkmen, but because it is good for every person who expects to do business, to know by what processes the printers get results.

Two years of my own life were happily spent teaching little brown boys in the Hawaiian Islands "how to print." The work produced by them is



remarkable for the art-instinct which it shows, and I think you would be glad to look over a collection of these specimens. I have some of them nicely mounted which I am sending you for review, express prepaid; if you care to use them in any way I shall be glad to have you do so.

It is a six days journey from Honolulu and the Kamehameha Schools, to San Francisco, therefore much of the decorative material used in our printing was carved on orange end-wood by the boys, because it was almost out of the question to wait until these things might be procured from even the nearest market.

Respectfully yours,

Paul Kuesthardt.

Kokoma, Ind., March 15, 1910.

Henry Turner Bailey,

North Scituate, Mass.

My dear Mr. Bailey:

On pages 783-4 of the March number of The School Arts Book, I note your inquiry concerning schoolroom decoration. You may be interested in the plan used here. For a number of years our School Board has made it a rule to add 50 per cent. to amounts raised by teachers and pupils for any worthy purpose in connection with school life.

For example, last year our First Ward Building wanted some pictures for the halls. It was arranged with Elson & Co., of Boston, Mass., to give an exhibit of their pictures. This netted about \$80.00 to which the Board added \$40.00. This money was used for the purchase of several good pictures. About six years ago the same building raised \$100.00 for school-room decoration, to which the Board added \$50.00.

These examples might be multiplied, but I have given enough to show you how the plan works. I trust it will be of some benefit to you.

Yours very truly,

Gertrude Rupel, Supervisor of Art Instruction.

Williamsport, Pa.

Editor School Arts Book.

Dear Sir:

In reply to a question I noticed among the "Editor's Notes" in the March number of School Arts Book, I would like to say that the School Board of our city has spent from its treasury nearly or quite three hundred dollars in framing pictures for our schoolroom walls, in the last few years, probably four or five. The pictures were bought with money made from Art Exhibits, Lectures, etc.

Yours sincerely,

Harriet L. Taylor.

Dear Mr. Bailey:

Here I am welcomed home by the last School Arts Book of the spring, which I left too early to receive. At once W. W. White's letter attracts

my martial spirit. As to the relative merits of the three and of the six spectrum-color box I shall avoid discussion, until I find one of either kind that is good enough for championing. At present they are all alike evil in my sight, owing to the fact that really good pigments cannot be sold at the rate required for school colors — so I will not even say which I prefer.

But do inquire where W. W. W. gets his authority for saying that "no artist ever used black in water-color painting"? I will merely mention Lucian Simon as a modern instance to the contrary, and ask him to look over the whole field of contemporaneous material that, done by men of some standing, calls itself "Water color," and note that nearly a third of the work contains what is either black, or what looks so much like it that earnest study cannot detect the difference. As to the other statement, "All the artists I have known never use ready mixed green, violet, or orange," may I say that when Inness died, I had the privilege of examining his palette in the exhibition of all his work that was given in New York, and it boasted two big gobs of green. They were either Zinnobars, or a similar pigment. I remember because I, then a young student, had been told that it was an artistic crime to use such things, and it shocked me to find the great Inness among the criminals. I am told on excellent authority that Messonier used Viridian, and that Monet delighted in Cobalt green. Their paintings bear out the statements. Terre vert is one of the commonest colors on many palettes. And there are others. As for orange, the cadmiums are standards, and vermilion, which is near-orange, is not uncommon on excellent palettes. Violet is seldom or never used, merely because so far no violet has been discovered or manufactured that will not fade quickly, unless it is Cobalt violet; and that is a weak color, and very expensive, therefore of little use.

Now, personally, I don't use black in water-color, nor mixed greens in general painting; but let us not be too radical, and let us weigh our statements before making them. Also it is well not to forget that poem of Kiplings which begins,

"In the prehistoric age savage warfare did I wage For food and fame and wooly horses' pelts,"

And the moral of which is,

"There are nine and sixty ways of constructing tribal lays, And every single one of them is right." This may be flat, stale and unprofitable to you, since the cause, fresh to me, is separated by some months from your interest.

Very sincerely yours,

Floy Campbell,
Manual Training High School,
Kansas City, Mo.



THE ARTS LIBRARY

BOOK REVIEWS AND NOTES

Handwork in Wood. By William Noyes, M. A. 232 pp. 6 x 9. 304 illustrations in line and half-tone. The Manual Arts Press, Peoria, Ill. \$2.

Mr. Noyes and his work are so favorably known by the supervisors of drawing and handicraft that his book will be welcomed everywhere, and accepted at once as a reliable text-book. The introduction to the book is a general bibliography. The author evidently wished to begin with something he knew to be useful! But he need not have given his work second place. The chapters treat successively of Logging, Saw-milling, the Seasoning and Measuring of Wood, Wood Hand Tools, Wood Fastenings, Equipment and Care of the Shop, The Common Joints, Types of Wooden Structures, The Principles of Joinery, and Wood Finishing. The book is adequately illustrated from photographs and by line drawings made almost entirely by Mrs. Noyes. Clean printing and a serviceable binding in linen give to the book a dignified and authoritative appearance.

Your Home and Its Decoration. A book of practical suggestions. 204 pp. 6½ x 9. Twelve plates in full color, 130 half-tones and line drawings. The Sherwin-Williams Company, Cleveland, Ohio. \$2.

This handsome volume, although frankly an advertisement, is much more than that. It is full of just the sort of information people about to build, remodel, or refurnish houses are usually in need of: First, Relation of Site to Style, with pictures of ten typical solutions of the problem; then The Doorway, as the approach to the interior; The Interior; The Importance of the Standing Woodwork; Walls and Ceilings; Fabrics; Rugs and Other Floor Coverings, with seventeen typical rugs illustrated, and a chart of the most important kinds of Oriental rugs. Such are the opening chapters. Period Decoration is recounted briefly and illustrated. The Bungalow, the Colonial House, the English Style, the City Flat, are considered in other chapters. Such perplexing problems as draperies, wall papers, and the care of unpainted wood-

work are not overlooked. The final chapters, of especial value to the novice, deal with specifications. It is thruout an honest book, true to its aim, to give real, practical information, without fear of the commercial tinge. The various sections were written by specialists under the direction of expert decorators evidently of good taste. Moreover it is admirably printed and bound; the book is "most attractive," as they say in Boston.

A Practical Course in Mechanical Drawing. By William F. Willard. 134 pp. 5 x 7. 131 illustrations. The Popular Mechanics Company, Chicago. 50 cents.

This may fairly be called a complete handbook for beginners. By means of it any person who can think logically and will work persistently, can acquire a sufficient knowledge of mechanical drawing to solve all the problems likely to arise in the armory practice of woodworking, metal working, tinsmithing, and the allied trades. The problems selected are well arranged; the text frugal but adequate; the illustrations clean cut and ample. A reference vocabulary clears up all the technical terms used. The outline of a course for high schools adds to its value for teachers. The book is of a convenient size, printed on good paper, and serviceably bound. The author was formerly instructor in the Armour Institute of Technology, Chicago.

The Science of Poetry and the Philosophy of Language. By Hudson Maxim. 294 pp. $6\frac{1}{2} \times 9\frac{1}{2}$. Illustrated. Funk & Wagnalls Company. \$2.50 net.

This extraordinary book, by the inventor of smokeless powder and the Maxim gun, is of value to such supervisors and teachers of art as may be interested in the Beautiful in all its manifestations. When one recovers from his surprise at the appearance of such words of Potentry, Tropetry, Literatry, Tropotentry, Tem-potentry, and Tro-tem-potentry, and gets at the meaning of the astute author, he finds himself "in possession of a new and valuable insight," as Dr. Harris would phrase it; a means of separating true poetry from mere verse. The book contains

sixteen startlingly original illustrations by William Oberhardt, one a lifelike portrait of Mr. Maxim, brilliantly handled. The other illustrations remind one of Doré, but have after all a technique all their own. Here are sample sentences concerning poetry which have application in other phases of art:

"When a thought sails through the mind, it sets up waves of emotion, which have an intensity and amplitude proportionate to the mental effort or mental displacement produced by the act of perceiving it."

That art is best "which utilizes, with the greatest economy, the maximum of energy" of both artist and observer, "in the production of pleasurable emotions as concomitants of the thought conveyed." Chapter XII, Great Poetic Lines, brings together nearly two hundred quotations of the utmost poetic beauty, each a poem in itself.

That's Why Stories. By Catherine T. Bryce. 178 pp. $5\frac{1}{2}$ x 7. Illustrated, 76 colored illustrations. Newson & Company. 45 cents.

This little volume full of delights for children is mentioned here for its illustrations. They are well composed and well drawn in line by Ada Budell, and colored effectively in each case by means of a single color in flat or graded tones. The "rhythm of color," the "balance of color," and the temperate use of color in these illustrations make them especially valuable as reference material in the teaching of illustrative drawing, composition and harmonious coloring.

Some Great Stories and How to Tell Them. By Richard Thomas Wyche. 182 pp. $5 \times 7\frac{1}{2}$. \$1.

This volume, by the first man in America to make story telling a profession, the president of the National Story Tellers' League, is mentioned here because it has, for those who have eyes to see, hints on story telling by pictures. It contains also good material for illustrative drawing: The Story of Beowulf, several of the King Arthur stories, A Boy's Visit to Santa Claus, and The Great Teacher.

The International Typographical Union Commission has just issued a pamphlet giving Some Opinions of a few students regarding the correspondence courses under the management of the Commission. Those who are thinking of introducing printing as a phase of manual arts instruction in schools, would do well to secure a copy of this pamphlet and to keep in touch with the good work the Commission is doing. The courses offered well deserve the attention they are receiving from the 1700 students now enrolled.

Dr. Pallat of Berlin, well known to many in this country and to those who attended the London Congress, has issued a handsome little brochure entitled Praxis (Practice), 30 pages 6 x 8½, 30 illustrations, 6 of which are in color, showing decorative compositions from cut paper. Dr. Pallat advocates, among other things, simple bookbinding as a school exercise. He would call it, however, pasteboard and paper work, for he does not believe that any of the crafts should be attempted in the schools. "The kind of industrial training for the public schools," he says, "is that only which is good for boys and girls of all classes, whatever their future life is to be." Dr. Pallat is outspoken in his denunciation of slipshod work of every kind. The aim of every exercise should be the development of the character of the child.



AN ART-CRAFT INDEX TO THE OCTOBER MAGAZINE

PERTINENT ARTICLES

A Glasgow Painter: William Wells, R. B. A., J. Taylor, International Studio, p. 266. A Home Course in Drawing for Children, IV, James Hall, Palette and Bench, p. 12. Albright Art Gallery, The, Leila Mechlin, Art and Progress, p. 362.

Alfred Philippe Roll, Painter and Sculptor, Leopold Honore, International Studio, p.

America's Rembrandts, Louis A. Holman, Century, p. 881.

Architectural Illustration, Frank Chouteau Brown, Printing Art, p. 109.

Art and the Book, Printed Books, I, Block Books, W. E. Sparkes, Practical Teacher, p. 245.

Cane Furniture, Virginia Robie, House Beautiful, p. 139.

Characteristic Portraits of Painters by a Photographer: Shaemas O' Sheel, Craftsman, p. 24.

Color Harmony Within the House, Lois L. Howe, Suburban Life, p. 216.

Designing for Stencils, Nancy Beyer, Palette and Bench, p. 21.

Deutscher Künstlerbund's Exhibition of Graphic Art at Hamburg, Prof. W. Schölerman, International Studio, p. 275.

Draperies for the Dining-room: Designs in Stencil and Embroidery, Harriet Joor, Craftsman, p. 94.

Drawing in Public Elementary Schools, Tillmouth Council School, Cornhill-on-Tweed, I, Infants and Standard I, David Summerson, Practical Teacher, p. 241.

Enameling on Metal and the Making of Enamels, (cont.), Edmund B. Rolfe, Palette and Bench, p. 15.

Harmony of Color, V, Combinations with Red, J. F. Earhart, Inland Printer, p. 76. History Lesson and Drawing, Costume, W. H. Elgar, Practical Teacher, p. 251.

"House of Dreams, The," A Memorial Pageant given at Peterborough, August, 1910, Helen Plumb, Art and Progress, p. 357.

How to Stencil Your School Aprons, Sarah Cleveland, Home Needlework, p. 382.
Japanese Art and Artists of To-day, II, Ceramic Artists, H. Shugio, International Studio, p. 286.

Leaf Attachments, Agnes E. Farman, Practical Teacher, p. 249.

MacMonnies Pioneer Monument for Denver, Century, p. 876.

Making of a Silver Bowl, The, Mrs. Hugo B. Froehlich, Palette and Bench, p. 24.

Making of a Statue, The, George Julian Zolnay, Palette and Bench, p. 10.

Making of Decorative Lamp Shades, The, Katharine Lord, Craftsman, p. 88.

"Most Beautiful Book in the World, The," Mary Denver Hoffman, Scribner, p. 509.

Naoum, Aronson: A Russian Sculptor, Craftsman, p. 10.

National Competition of Schools of Art, 1910, at South Kensington, The, International Studio, p. 294.

Night Effects in Indian Pictures, International Studio, p. 305.

Old Samplers, Helen T. Weidenfeld, Palette and Bench, p. 19.

Overcoming Difficulties in Hammering Copper, James O'Neill Barnwell, Craftsman, p. 99.

Portrait as a Work of Art, The, William A. Coffin, Palette and Bench, p. 6.

Practical Hints for Color Users, Eugene St. John, Printing Art, p. 117.

Seymour Haden's Etchings, Helen Wright, Art and Progress, p. 349.

Suggestions for Constructive Work in Connection with Object Lessons, Felix T. Kingston, Practical Teacher, p. 260.

Use of Decoration in Typography, The, F. J. Trezise, Inland Printer, p. 81.

Wood Carving, A. Longuemare, Palette and Bench, p. 26.

Wood Carving in Switzerland, Julian Grande, F. B. G. S., Practical Teacher, p. 231.

Wood Cutting, Palette and Bench, p. 17.

Work of Andrew O'Connor, The, Royal Cortissoz, Art and Progress, p. 343.

ILLUSTRATORS

Aronson, Naoum, Craftsman, frontispiece, pp. 11-14.

Becher, Arthur, St. Nicholas, pp. 1129, 1131.

Benda, W. T., Century, pp. 935-947; McClure, pp. 599, 602-605; Outlook, pp. 175, 207-211.

Betts, Anna Whelan, Century, frontispiece, pp. 805-811.

Birch, Reginald, St. Nicholas, pp. 1088, 1091, 1115, 1117.

Bird, Harrington, St. Nicholas, p. 1063.

Booth, Franklin, Scribner, cover.

Bossert, O. R., International Studio, p. 283.

Brehm, George, Scribner, pp. 485-491.

Brett, H. M., Century, pp. 823, 827, 830.

Browne, Katharine M., St. Nicholas, pp. 1092-1095.

Chapman, Charles S., American Magazine, pp. 755-762; McClure, pp. 670, 672.

Cory, Fanny Y., Good Housekeeping, pp. 371-378.

Covey, Arthur, American Magazine, pp. 763-768; McClure, cover.

Crosby, R. M., American Magazine, pp. 794-802.

Crouch, R. Weir, Century, p. 888.

Davis, William Steeple, St. Nicholas, p. 1065.

Deremeaux, Irma, McClure, pp. 619-626.

Diaz, N., International Studio, p. 319.

Dickey, Robert L., Century, p. 962.

Dicksee, Margaret, St. Nicholas, p. 1067.

Duncan, Walter Jack, American Magazine, pp. 781, 783.

Elsley, Arthur J., St. Nicholas, p. 1077.

Falls, DeWitt Clinton, St. Nicholas, pp. 1119-1123.

Fischer, Anton, Scribner, frontispiece.

Fischer, Otto, International Studio, pp. 323-326.

Fogarty, Thomas, American Magazine, cover, pp. 729-734.

Gifford, John, R. A., Suburban Life, p. 213.

Grethe, Carlos, International Studio, pp. 276-279.

Guerin, Jules, Century, pp. 857, 867.

Haden, Seymour, Art and Progress, pp. 350-351.

Hatherell, William, McClure, pp. 661-669.

Herford, Oliver, Century, pp. 959, 960.

Ivanowski, Sigismond de, Century, pp. 813, 814.

Keller, Arthur I., Century, p. 842. Kendall, W. Sergeant, Century, p. 839. MacMonnies, Frederick, Century, pp. 877-880. Masters, F. B., St. Nicholas, pp. 1069, 1071. Merrick, Arthur T., St. Nicholas, pp. 1061, 1062. Newcomb, Harriet Adair, St. Nicholas, p. 1064. Nicholls, Rhoda Holmes, Palette and Bench, supplement, pp. 4, 5. Nolf, John T., Inland Printer, p. 58. Nuttall, C., Century, p. 961. O'Connor, Andrew, Art and Progress, pp. 343-349. Peixotto, Ernest C., Scribner, pp. 492-503. Perrett, G. J., Good Housekeeping, pp. 418-425. Post, Charles J., Century, pp. 899-904. Preston, May Wilson, American Magazine, pp. 843-850. Raven-Hill, L., Outlook, pp. 226-235. Relyea, C. M., St. Nicholas, pp. 1079-1082. Richardson, C. J., Printing Art, p. 112. Roll, Alfred Philippe, International Studio, frontispiece, pp. 255-265. Rush, Olive, Good Housekeeping, frontispiece, pp. 364, 365. Schabelitz, R. F., American Magazine, pp. 786-793. Smith, Sarah K., St. Nicholas, frontispiece. Stearns, Fred, House Beautiful, cover. Steele, Frederick Dorr, Scribner, pp. 430-441. Strothmann, F., Good Housekeeping, pp. 405-411. Strunz, P. B., St. Nicholas, p. 1124. Taylor, F. Walter, McClure, frontispiece. Thorne, William, St. Nicholas, p. 1085. Townsend, Harry, Century, pp. 920-924. Tryon, Dwight W., Art and Progress, frontispiece. Varian, George, St. Nicholas, pp. 1097, 1100. Ward, Herbert, Scribner, pp. 449-459. Wells, William, International Studio, pp. 266-275. Wheelan, A. R., St. Nicholas, p. 1072. Wiles, Frank E., Printing Art, p. 108. Williams, George A., Printing Art, frontispiece. Williams, J. Scott, American Magazine, pp. 804-807, 820-831. Wright, George, Scribner, pp. 417-428. Yohn, F. C., Scribner, pp. 389-400.

COLOR PLATES

An October Day, Anton Fischer, Scribner, frontispiece.
An Opening in the Forest, N. Diaz, International Studio, p. 319.
Book Illustration, Frank E. Wiles, Printing Art, p. 108.
Cover Design, Franklin Booth, Scribner.
Cover Design, Arthur Covey, McClure.
Cover Design, Thomas Pogarty, American Magazine.

Cover Design, Fred Stearns, House Beautiful.

Easter Morning outside the Church of the Holy Sepulcher, Jules Guerin, Century,

Embroidered Collar and Table-cover, Practical Teacher, p. 259.

Harvest, O. R. Bossert, International Studio, p. 283.

Illustration from Tristan and Isolde, George A. Williams, Printing Art, frontispiece.

Japanese Vase, Kichiji Watano, International Studio, p. 289.

Little Pageant, The, Fanny Y. Cory, Good Housekeeping, pp. 371-378.

Mosque of Omar, The, Jules Guerin, Century, p. 867.

Mussel Picking, William Wells, International Studio, p. 271.

My Daughter, Rhoda Holmes Nicholls, Palette and Bench, supplement.

Pilot Going Aboard, The, Carlos Grethe, International Studio, p. 277.

Pupils' Work, Practical Teacher, pp. 239, 240.

"Tête de cheval, Andalou," Alfred Philippe Roll, International Studio, frontispiece.

"When Middleton Place was in its prime," Anna Whelan Betts, Century, frontispiece.

NOTABLE DESIGNS

Bag-mount in silver and steel, International Studio, p. 296.

Book covers, International Studio, p. 300.

Book plate, International Studio, p. 302.

Boxes, decorated, International Studio, p. 296.

Cabinet and bookcase, Craftsman, p. 98.

Cane furniture, House Beautiful, pp. 139-141.

Carved wooden finial, International Studio, p. 298.

Cream jug and sugar bowl in copper and enamel, International Studio, p. 294.

Door-way, Printing Art, p. 110.

Draperies for the dining-room, Craftsman, pp. 94, 95.

Dutch cabinet, Palette and Bench, p. 26.

Embroidered cushion cover, International Studio, p. 299.

Embroidery, Home Needlework.

Enameled buckle, Palette and Bench, p. 16.

Enameled dish and cover, Palette and Bench, p. 16.

Enameling on metal, Palette and Bench, pp. 15, 16.

End paper designs, International Studio, p. 299.

Fountain for the Bureau of the American Republics, International Studio, pp. xcv-xcvii.

Gold and enamel chain, Palette and Bench, p. 15.

Gothic desk, Palette and Bench, p. 29.

Gothic throne chair, Palette and Bench, p. 27.

Heraldic study on leather, International Studio, p. 300.

Illuminated MS, International Studio, pp. 301, 304.

Japanese bowl, International Studio, p. 291.

Japanese incense burner, International Studio, p. 293.

Japanese plate, International Studio, p. 291.

Japanese vases, International Studio, pp. 287-293. Lamp Shades, Craftsman, pp. 88, 89. Leather case for prayer book, International Studio, p. 300. Lighting fixtures, Suburban Life, pp. 219, 220. Mirror frame, stained wood, International Studio, p. 298. Necklaces and pendants, International Studio, pp. 294, 295. Needlework, Practical Teacher, pp. 256-259. Plaque, International Studio, p. 297. Samplers, Palette and Bench, pp. 20, 21. Sideboard, Craftsman, p. 97. Silver salt-cellar and spoons, International Studio, p. 297. Stained wood panel, International Studio, p. 298. Stenciled school aprons, Home Needlework, p. 382. Stencils, Palette and Bench, pp. 22, 23. Tablecloth design, International Studio, p. 297. Tapestry hanging, International Studio, p. 304. Tea caddy, Chinese, painted enamel, Palette and Bench, p. 15. Wall paper design, International Studio, p. 297. Windows, Printing Art, p. 112. Window seat, Craftsman, p. 96.



THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

AN APPRECIATION

The School Arts Guild was inaugurated in September, 1905. At the end of June, 1910, it had completed, therefore, five school years of its life. During that time something like 70,000 drawings have been passed upon and marked with the blue and red stars, and awards have been made as follows:

First Prizes to 50 pupils.

Second Prizes to 254 pupils.

Third Prizes to 508 pupils.

Fourth Prizes to 2248 pupils.

Special Prizes to 98 pupils.

Honorable Mentions to 3698 pupils.

The Guild now has a total of about 7,000 members.

The good results of these contests have become evident thru the hundreds of letters the Editor has received from teachers whose pupils have won membership in the Guild. Here are some typical sentences:

"My children were never really interested in drawing until now."

"The Contests have put new life into our work."

"When the badges arrived our delight knew no bounds."

"The proud possessors of the Guild badges are the envy of the entire school. Many more will try next month."

"The motto of the Guild hangs before the pupils all the time, and is a constant incentive to good work of all kinds."

"Mildred lost her badge. She is just about heart-broken over it. Could you not send her a duplicate?"

"My school works better with the motto hung on the wall. The boys are willing to try again oftener to get work good enough to send to you."

But the good results are not all at one end. From the work submitted the Editor secures material for enriching the magazine. Nearly all the illustrations of school work come from drawings and objects made by members of the Guild. Many of the "new ideas," for which The School Arts Book is becoming famous, are derived from the work submitted in the contests. "It takes all the folks in the world to know all there is known." The conditions under which work may be submitted have now been made more elastic; the contests will cover a wider field; the prizes will be more attractive. It is hoped that the response will be greater than ever, that the good results may be spread abroad more generously, and that The School Arts Book may be an ever increasing reservoir of helpfulness.

Read the announcement of the contest for November.

